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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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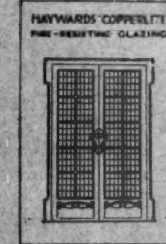
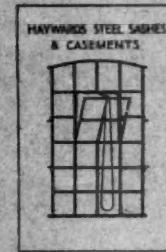
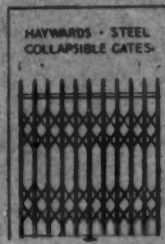
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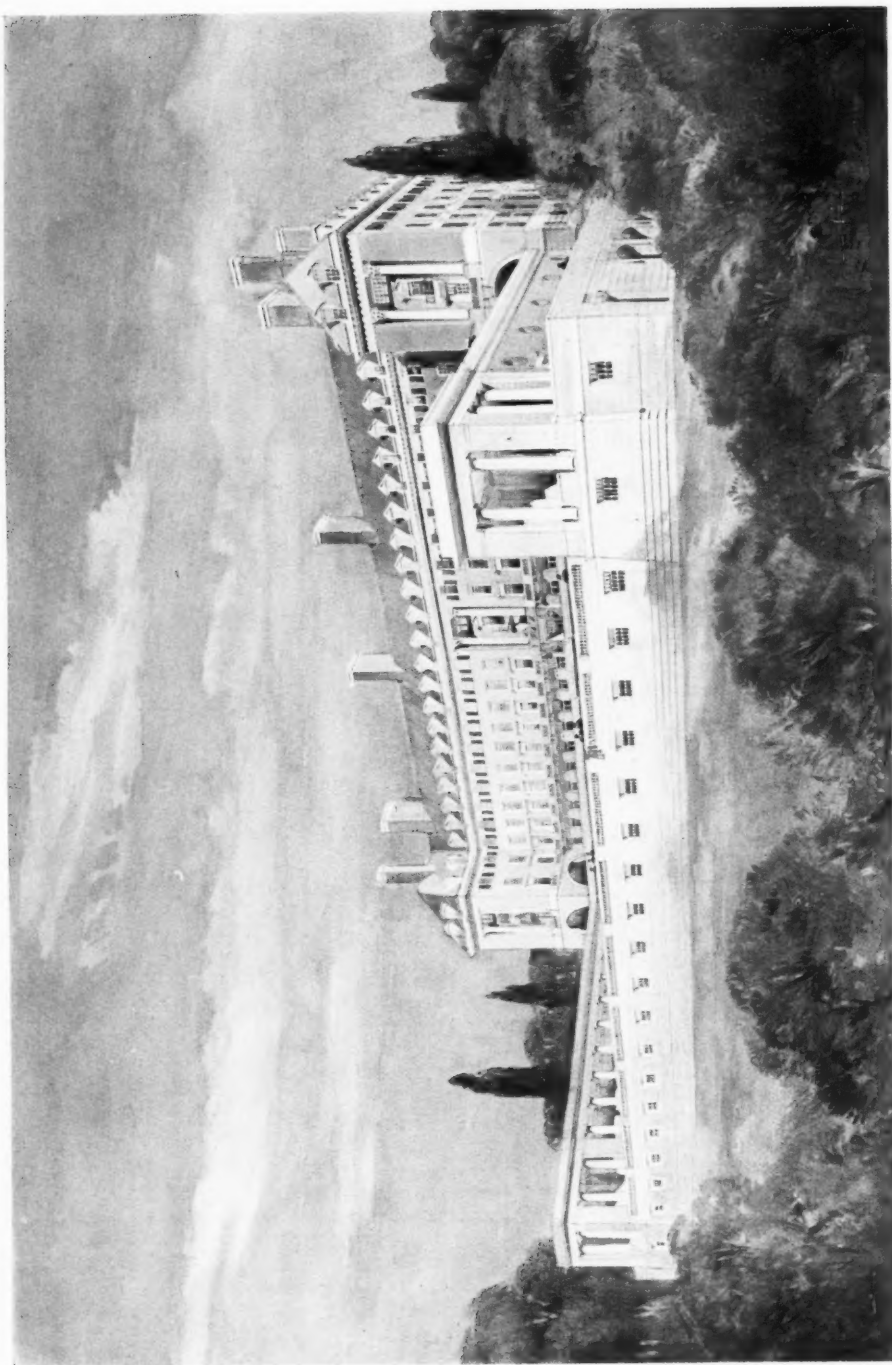


Plate I.

January 1925.

THE NEW STAR AND GARTER HOME.

Sir Edwin Cooper, Architect.

The Star and Garter Home

For Disabled Sailors and Soldiers, Richmond, Surrey.

Designed by Sir Edwin Cooper.



THE THAMES VALLEY FROM RICHMOND HILL.

Drawn by W. Havell, Engraved by R. Havell.

On the right of the print can be seen the old Star and Garter Hotel.

THIS building, opened in the presence of their Majesties the King and Queen in July, 1924, is now occupied by the men for whom it was built by the women of the Empire as their memorial of the great war; the site having been purchased in 1915 through the initiative of the Auctioneers' and Estate Agents' Institute and presented to the Queen as the foundation of a home.

Both the name and the site have old and interesting associations, the name having existed in Richmond as early as 1507; but it was not until 1738 that the first Star and Garter—an inn—was built on this site.

In the present building full advantage has been taken of the fall of the ground to obtain the garden with its columned loggias, where even in inclement weather the men can obtain fresh air in a sheltered position, and at all times enjoy the unrivalled view of the Thames Valley.

Below the garden level and under the terrace are arranged the chapel, the gift of the Viscountess Cowdray, as a memorial to her son who was killed in the great war; the recreation room, furnished with a billiard table, where cinematograph films are also shown and the engineers' and carpenters' workshops, and photographic dark room, all for the patients' use. The garage, heating and water supply plant are also on this level.

On the lower ground floor on the south front are situated the patients' dining room, common room and reading rooms, each of which opens direct on to the garden. Both the dining and common rooms are 94 ft. by 54 ft., the former being capable of accommodating the full establishment of men seated in their wheel-chairs. A fine vista is obtained down the garden loggias from the reading rooms, which are panelled in oak. The northern portion of this floor is allocated to the kitchen, sculleries, stores, etc. The mezzanine floor arranged between the lower and upper ground floors is devoted to staff dining rooms, stores, telephone exchange, and residential quarters for the steward and engineer.

The main entrance from Richmond Hill gives access to the upper ground floor, on the northern portion of which are the

executive and administrative offices, the southern portion being occupied mostly by two large 18-bed wards. From these wards bed patients can be wheeled through doors opening on to the upper terrace. Nurses' duty rooms and patients' bathrooms are arranged at the end of each large ward and there are also two smaller wards of beds, ward kitchens, lavatories, etc., as well as the X-ray, operating theatre, and sterilizing room, dispensary and laboratories. In the centre of the memorial entrance hall is arranged the main staircase facing the apsidal recess which will receive the women's memorial, symbolical of "Patriotism recording Sacrifice." The three stained-glass windows which form the background, represent St. George, Faith, and Charity. Polished Subiaco marble is used for the walls and floor of the staircase and hall.

Except for the residential quarters of the secretary and the matron, consisting in each case of bedroom, sitting room and bathroom, and also a sitting room for nurses arranged on the first floor, the whole of the first, second, and third floors are allocated to patients' bedrooms, the majority being in single rooms, whilst a few rooms for two, three, and six patients are arranged on each of these floors. There are also the necessary bathrooms, linen stores, housemaid's closet, chair store, box rooms, etc.

The fourth floor is divided into two portions and sleeping accommodation provided for orderlies, nurses, and maids.

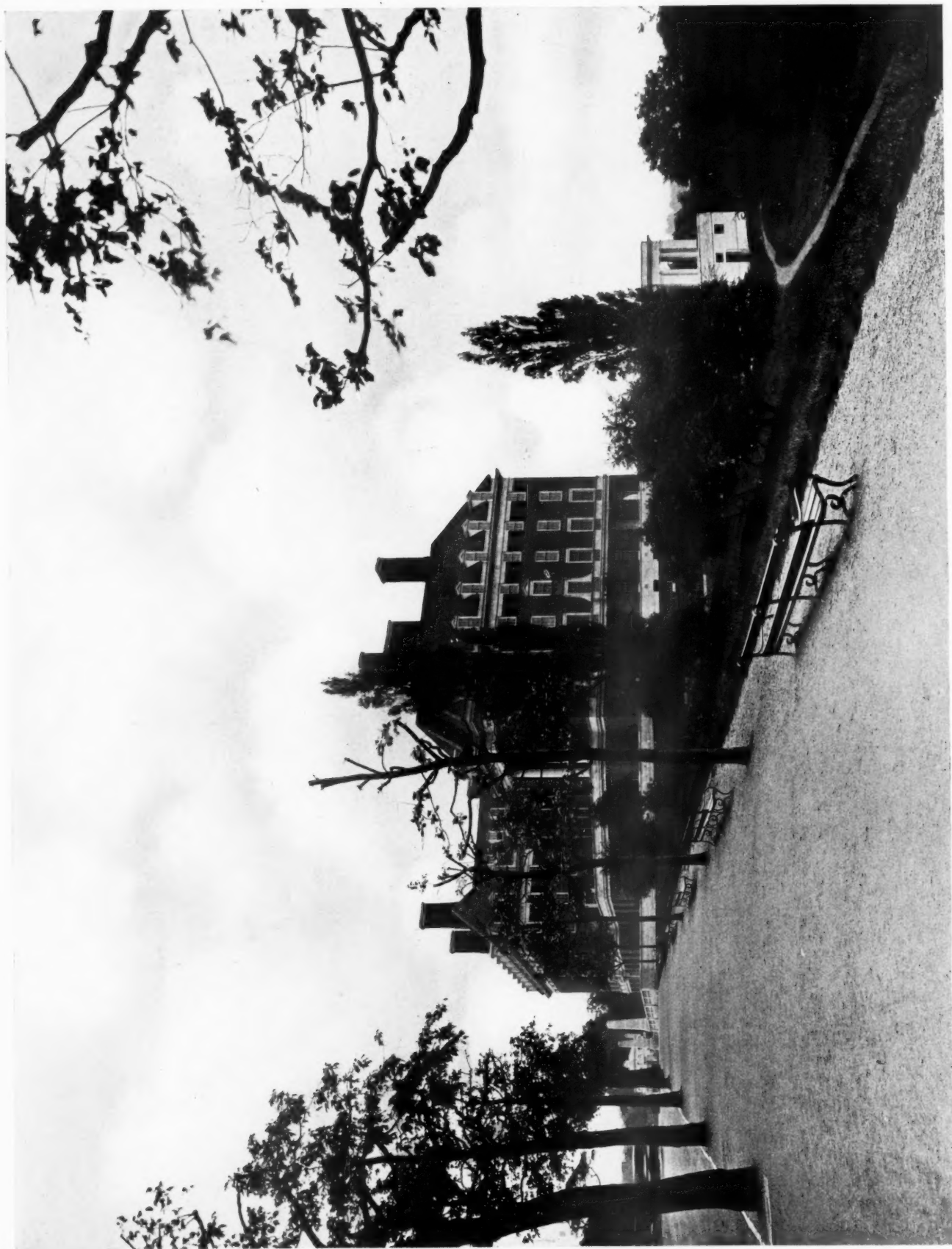
The fifth floor, or isolation and observation ward, situated in the roof between the main and front blocks, consists of two wards, nurses' room, ward kitchen, bathrooms, stores, etc.

Accommodation is provided for 180 patients, and the resident staff, which is necessarily large, as well as for the secretary, matron, steward and engineer.

The whole of the work has been carried out from the designs of the honorary architect, Sir Edwin Cooper, who has personally supervised the work and also designed the furniture throughout the building.



A SKETCH FROM PETERSHAM MEADOWS.

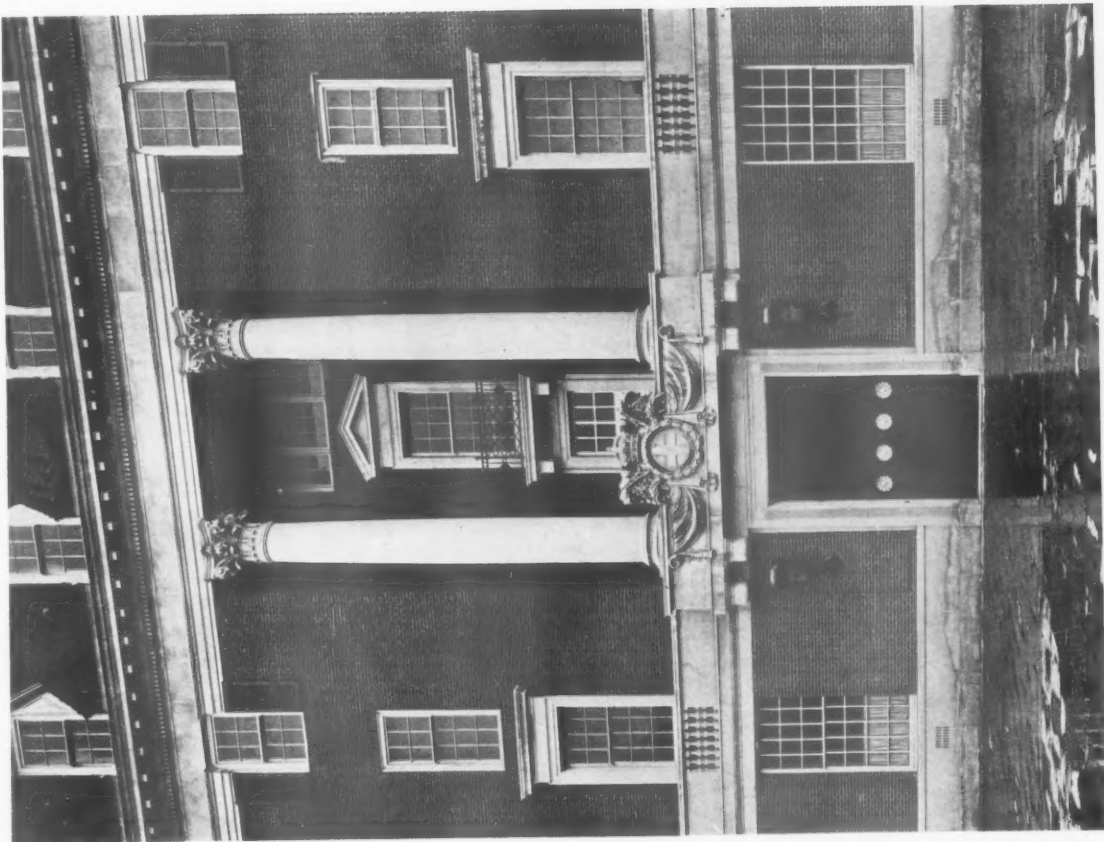


THE APPROACH FROM RICHMOND HILL.

The entrance gates to Richmond Park can be seen in the background on the left. On the right lies the famous view over the Thames Valley.



A VIEW FROM RICHMOND PARK GATES.
The Star and Garter Home, a large, multi-story building with a prominent chimney and a series of windows, is situated on a hill. The view is from Richmond Park Gates.



A DETAIL OF THE MAIN ENTRANCE.
The main entrance of the Star and Garter Home, featuring a large, ornate doorway with a pediment supported by columns. The building is dark-colored with white window frames and a light-colored entrance area.

Two views of the front of the Star and Garter which abuts on Richmond Hill.



THE SOUTH FRONT, LOOKING ACROSS THE GARDEN FROM THE EAST.



UNDER THE WEST LOGGIA.



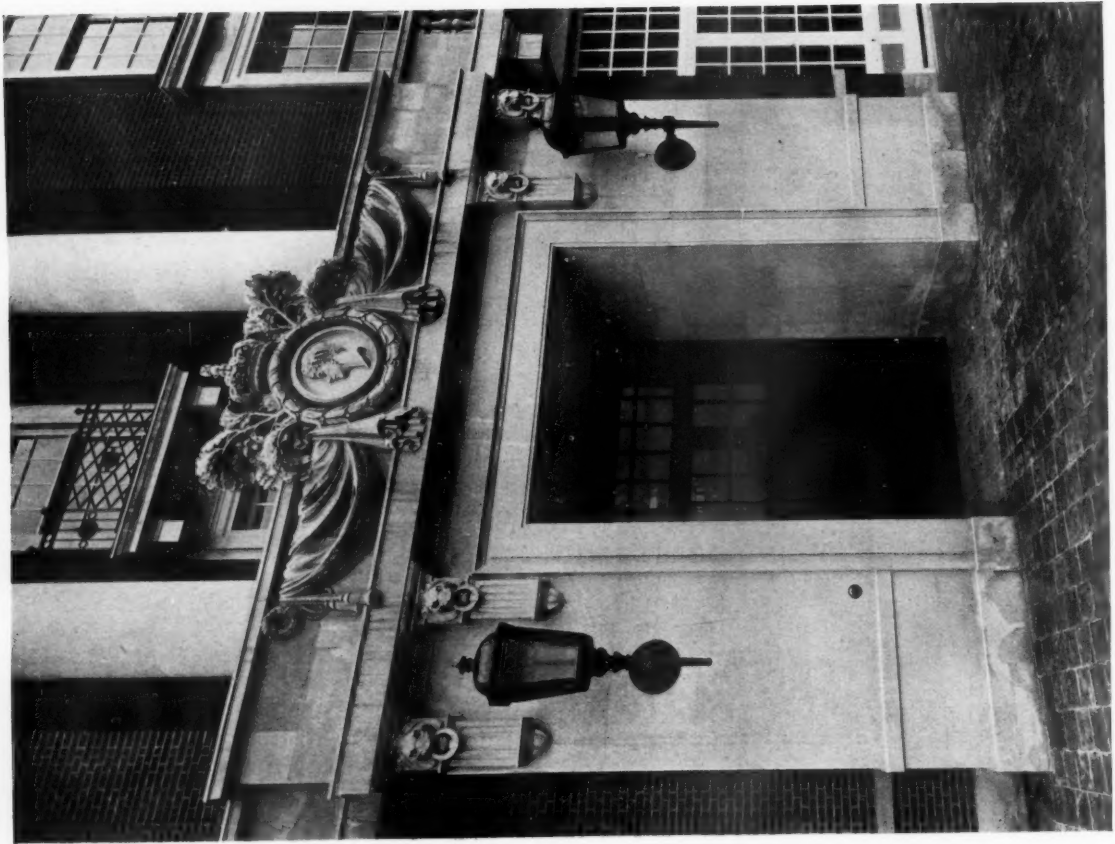
THE GARDEN FRONT FROM THE WEST WING, SHOWING THE BED TERRACE.



THE BED TERRACE ON THE UPPER GROUND FLOOR, FROM THE EAST SHELTER.



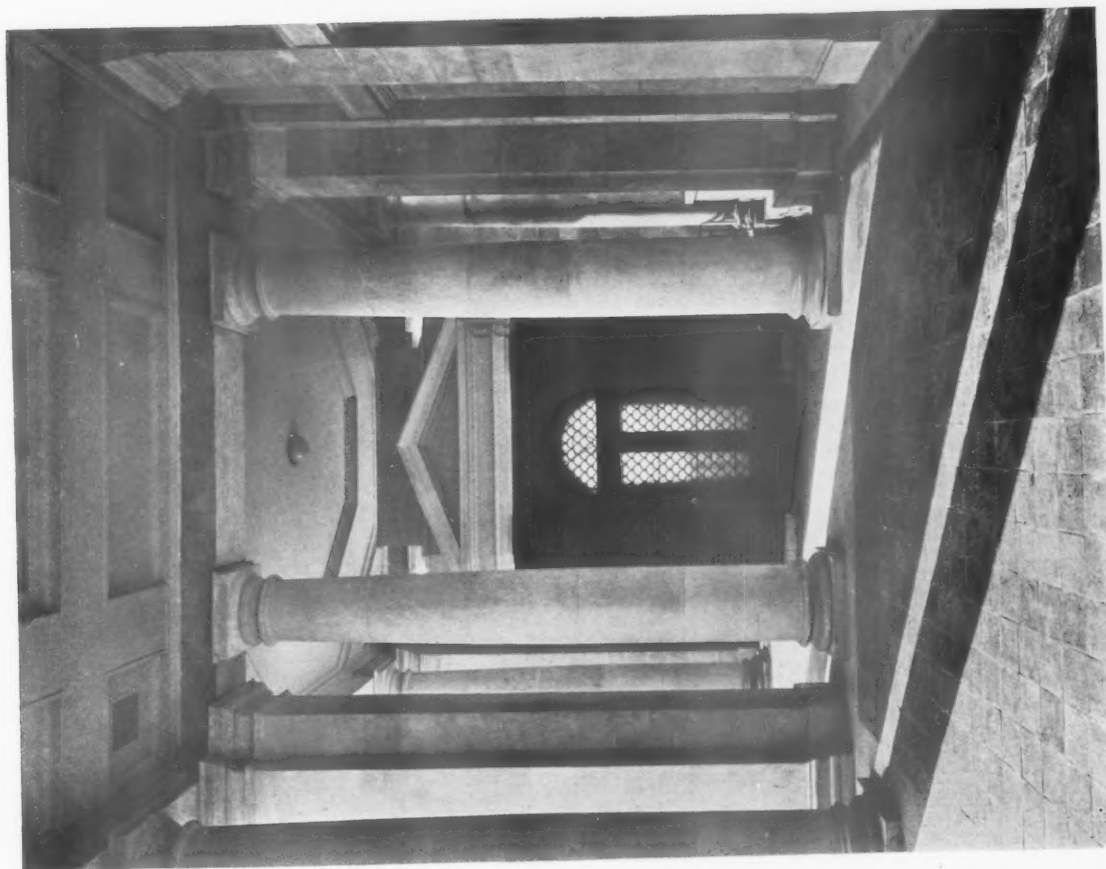
THE WEST WING, FROM THE EAST LOGGIA.



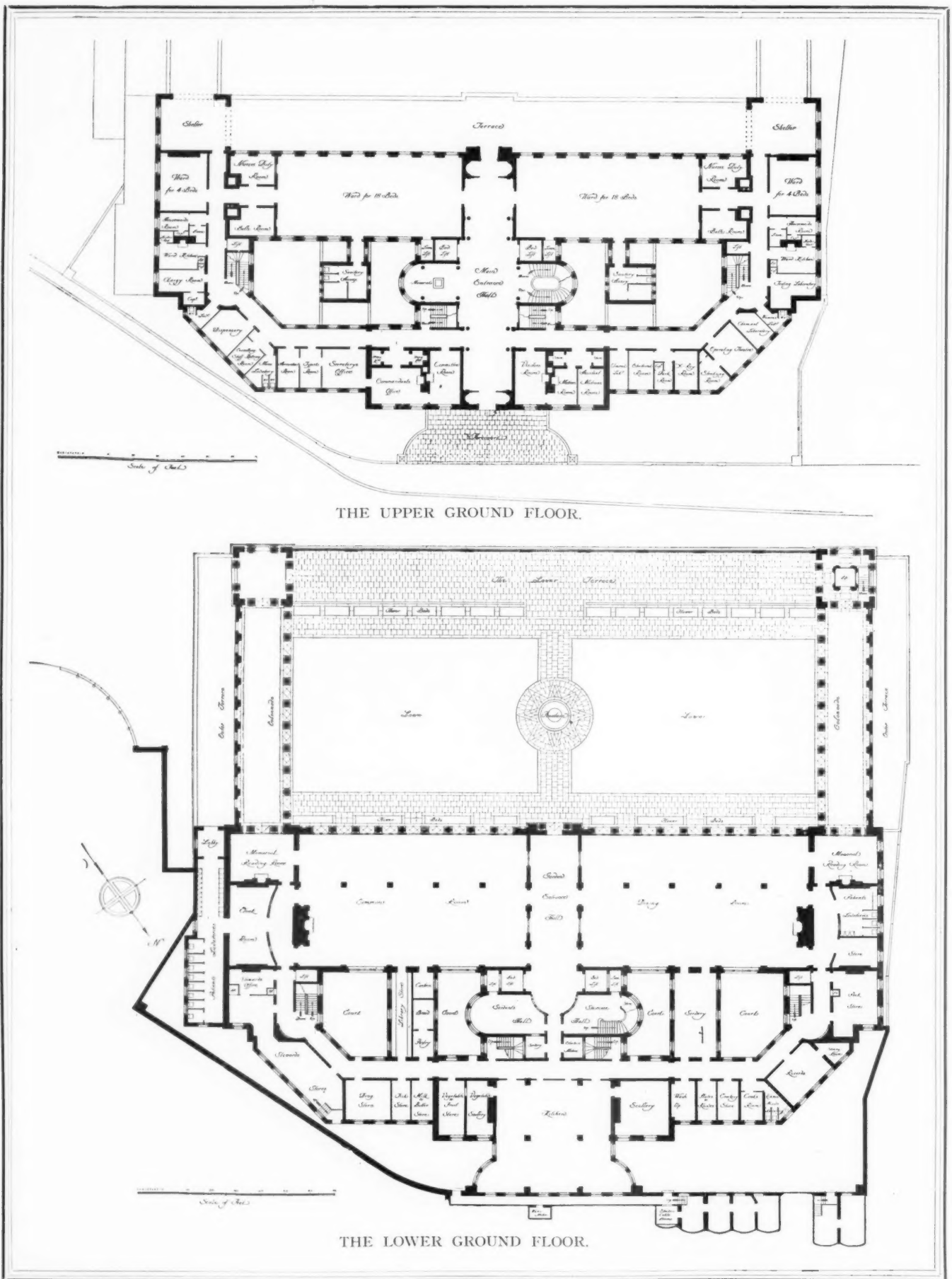
A DETAIL OF THE BED TERRACE ENTRANCE.



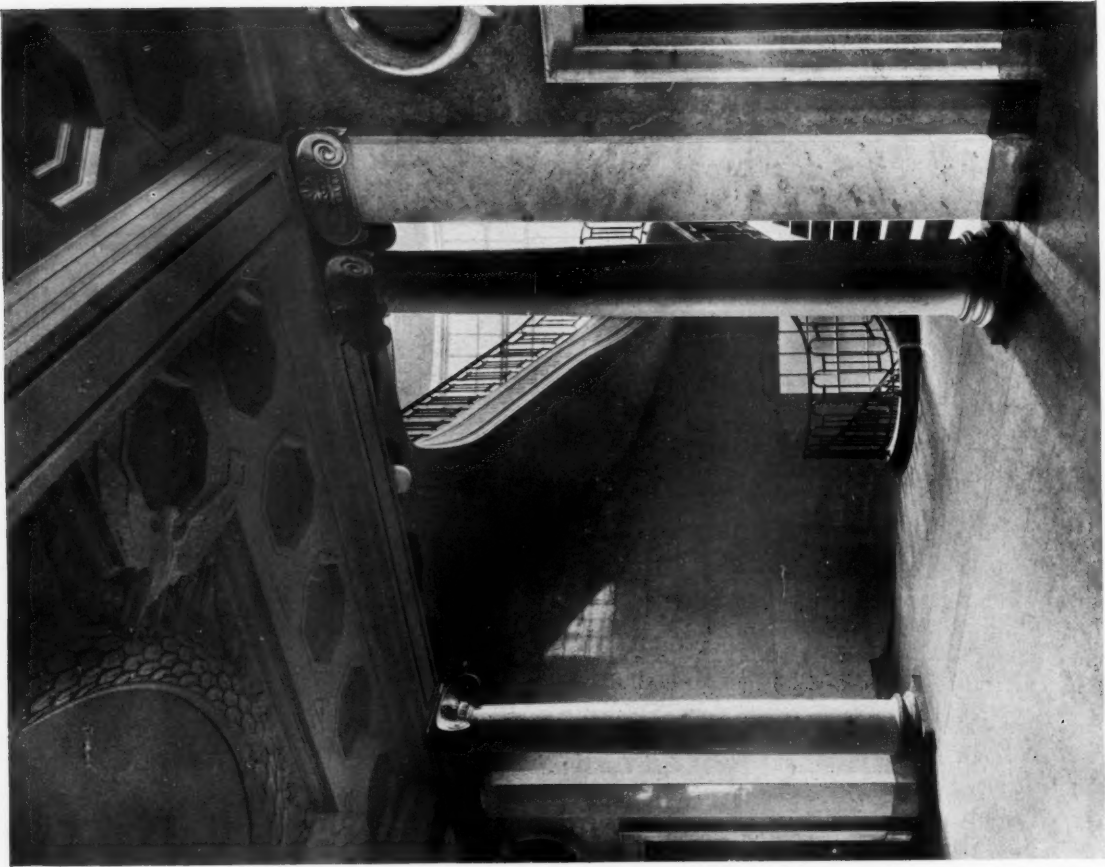
THE EAST LOGGIA, LOOKING TOWARDS THE MEMORIAL
READING ROOM.



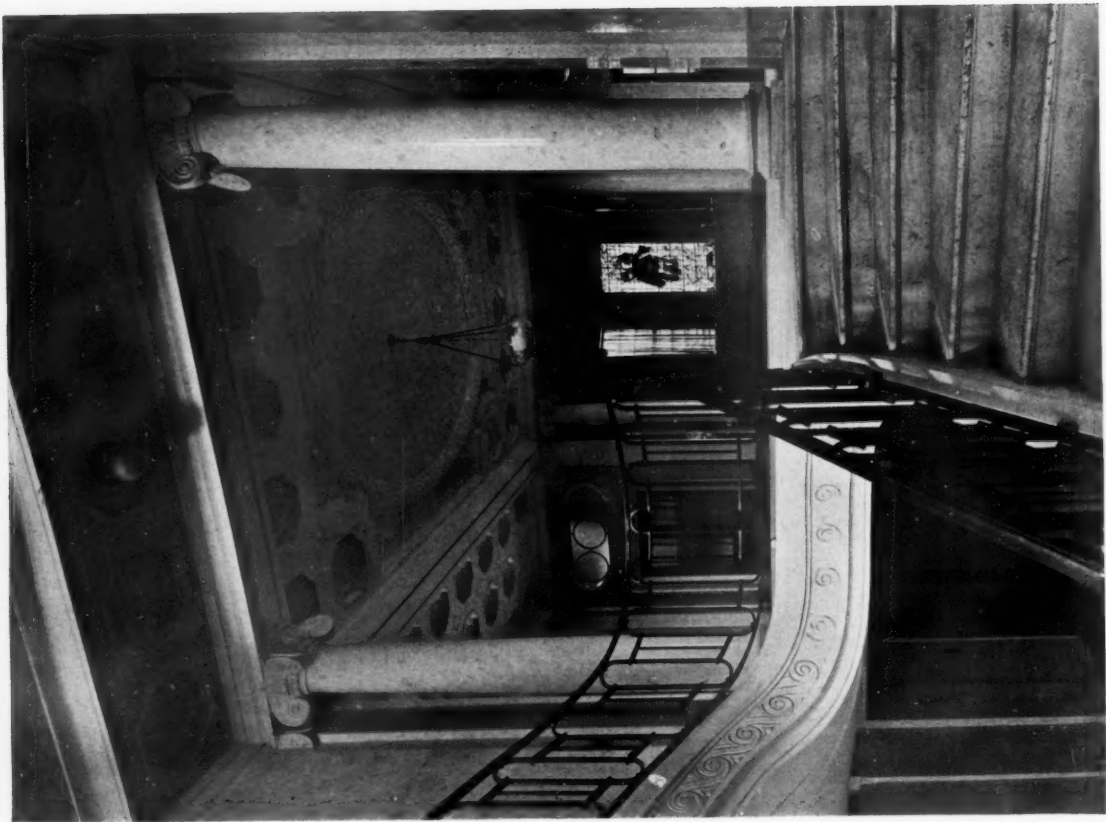
THE LIFT PAVILION AT THE END OF THE
WEST LOGGIA.







THE MAIN STAIRCASE, FROM THE ENTRANCE HALL.



THE MEMORIAL APSE, FROM THE MAIN STAIRCASE.



THE HALL, LOOKING TOWARDS THE MAIN ENTRANCE.

The opening on the right leads to the memorial apse ; the main staircase is opposite on the left.



A DETAIL OF THE FIREPLACE OF THE COMMON ROOM.



THE COMMON ROOM ON THE LOWER GROUND FLOOR.



A MEMORIAL READING ROOM ON THE LOWER GROUND FLOOR.



THE COWDRAY MEMORIAL CHAPEL.
Looking towards the Altar. The Chapel is as yet unfinished.



THE UPPER GROUND FLOOR CORRIDOR.



THE BOARD ROOM.



A MEMORIAL READING ROOM.

David Roberts, R.A.

A Famous Painter of Architecture.



AN ARCHITECTURAL COMPOSITION.

FROM his early boyhood David Roberts was a devout lover of architecture, and, although he painted many excellent landscapes, it is as a painter of architecture that he is most esteemed to-day. He was an enthusiast, who never approached his work in a perfunctory spirit, in spite of the tremendous number of drawings and paintings he produced during his lifetime, 1796 to 1864. He had excellent health and great powers of endurance, otherwise he could not have travelled as he did, far and wide, making sketches and studies wherever he went. He was a fine draughtsman, with a great gift for composition and scenic effect.

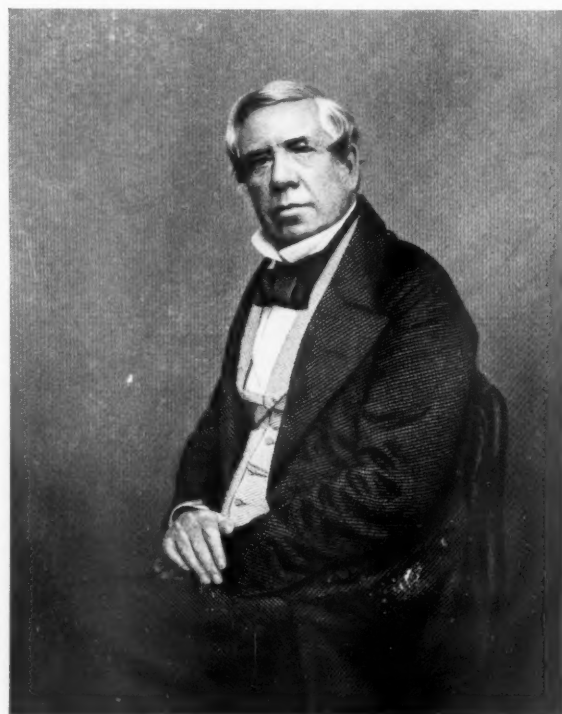
Born in a suburb of Edinburgh, that beautiful city doubtless impressed the boy's mind, and the historical romances of Sir Walter Scott helped to fire his imagination. Later in life, during his periodical visits to Scotland, he painted Dryburgh Abbey and Roslin Castle—seen in boyhood and never forgotten. But Roberts was no dreamer, although, in spite of the hardships and drudgery of his youth, he never ceased to be an idealist. He went straight ahead, first as an apprentice to a stonemason and house painter, in Edinburgh, and then, as a scene-painter in Scotland and afterwards at Covent Garden and Drury Lane. He did not give up scene-painting until he had had much success as an artist, and helped to found the Society of British Artists.

All this drudgery of his youth, however, prepared him for his work as a painter of architecture. The path was long, but, in the case of a man who had received no education but

that which came from reading any books he could get hold of, and mixing with other men while scene-painting for travelling companies, his experiences helped to fit him for his life's work. It was York Minster which, according to his Journal, taught him to appreciate Gothic architecture.

"Here, I may say I first became a painter. . . . I have sat for hours in the *snow*, sketching York Minster. . . . Here, and here alone, was my spelling-book of Gothic architecture. Day after day I made the most careful drawings of every buttress, canopy, bar and crocket, with all a lover's first love and devotion. Is there a part of that old minster I do not know? How often have I studied that Screen? Have I not perched myself on the top of a monument, standing for an hour together on one leg, to draw the florid tracery of Bishop Greenwood's tomb? Even now I have drawings of Michelgate Bar, etc., with the Old Castle and Roman Keep. I recollect Old Ouse Bridge before it was removed to make way for the modern one. Is there an old abbey or village church, within a dozen miles that I have not visited? And all the time I was—for twenty-five shillings a week—painting scenes in the hay-loft of 'The White Swan in The Pavement.' Sometimes I enacted in the evening the part of a robber in the pantomime of Silver Mask, or of the Blood-Red Knight, but this, I must admit, was more for my own amusement than by the manager's wish, for, in playing the bandit one night, I was so far in earnest (as Scotsmen generally are), I fired the pistol in his face, to the great terror of the actor himself. Fortunately it was not loaded."

Roberts' first travels abroad consisted of a short sketching tour in Normandy, when he visited Havre, and Rouen, and was especially delighted with the latter town. His first



DAVID ROBERTS.



THEBES.

picture in the R.A. was a "View of Rouen Cathedral." To exhibit at the Academy he had, later on, to give up his connection with the Society of British Artists, which he had helped to establish and served faithfully for years. In writing of the struggles and misfortunes experienced by this Society, Roberts describes in his private journal a heavy lawsuit with the builder, Nash, "who had so constructed the roofs of the Gallery in Suffolk Street, that, if they had not been propped up by placing pillars in the Great Room, they would have thrown down the walls, to the destruction of the houses on the east of Sussex Street."

In 1832 Roberts went off on the first of his visits to Spain, and for a year worked at Madrid, Seville, Burgos, Granada, and other places, the drawings which he made at this time being of his very best, as witness those in the British Museum, Victoria and Albert Museum, and other public and private collections.

Then followed his tours in the East, which made him famous. Many of the drawings he brought from the Holy Land and Egypt were lithographed by Louis Haghe—and so widely circulated that no further mention of them is necessary. Travel in the East at that time involved much hardship, but the artist enjoyed it all, delighted with the wonderful buildings in which he was allowed to work, under all sorts of restrictions, he being one of the first artists to paint inside a mosque. No hog-hair bristles were to be used; Roberts had to put on Arab dress: to shave his side-whiskers, and wear a moustache.

However, when he first went to Italy, in 1853, the restrictions made by the clerics of St. Peter's, Rome, were almost as irksome as those he had met with in the East. Every possible difficulty was offered to prevent him from painting inside St. Peter's, in the hope of wearing out the patience of the persevering Scot, who no doubt showed his disapproval of forms and ceremonies alien to his ideas. He recalls all this in his private journal:

"I had waited too long to be baulked, and commenced on a large canvas, the interior facing towards the High Altars. I made two pretty large studies in oil and also many drawings.

I was not permitted to set my palette, except in a dark closet, under the stairs leading to the roof. On festival days, generally three out of the seven, I was not permitted to place my easel, nor, indeed, to do anything."

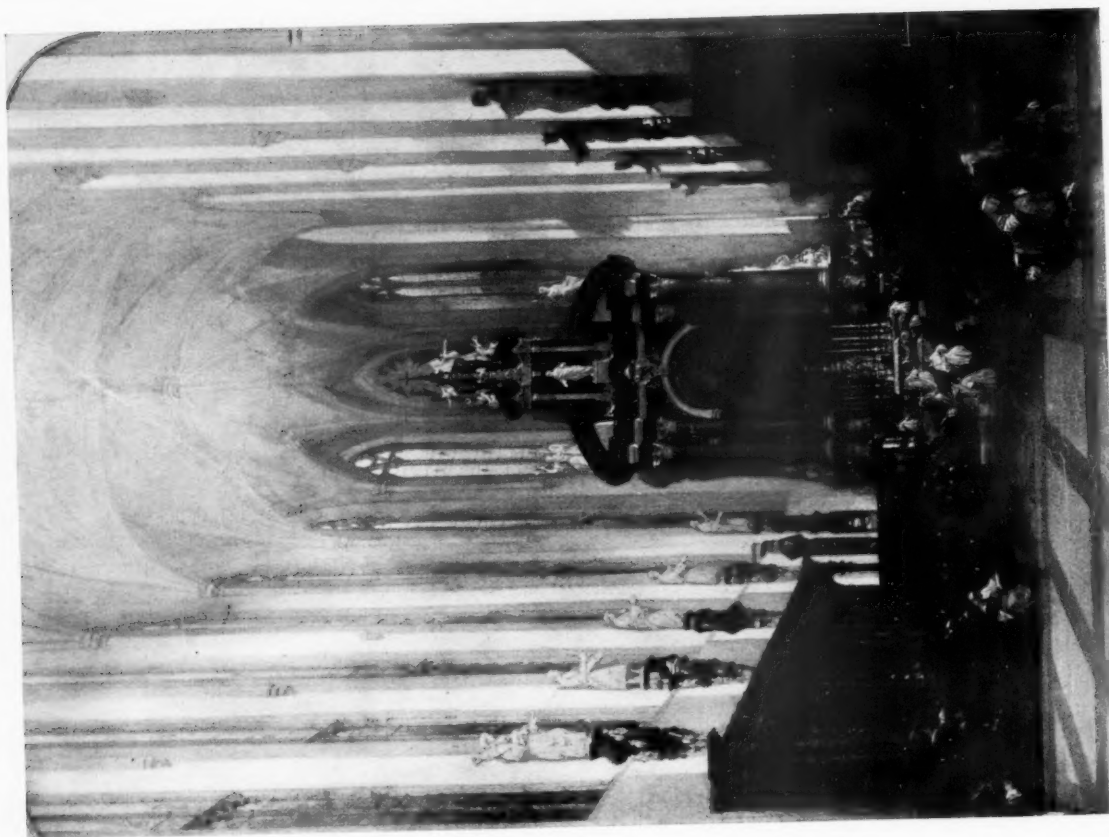
The social conditions of life in Italy were a constant trial to Roberts; the dirt, misery and priest-ridden condition of the people revolting to one from a typical Scottish home with thrifty, religious, and industrious parents; self-respecting people who never expected help from outsiders.

Roberts seldom wrote of any place at the length of which, later on in life, he wrote his memories of Genoa: "I can only remember one long line of streets, lined with palaces. The entrance to those steps leading up to the most magnificent hall and corridors, intersected by marble columns, through which the sun played, producing the most extraordinary combinations of light and shade, through which were seen flights of steps leading to terraces, overhung with vines, amidst which gushed a fountain. Nothing I remember, even in Rome, surpassed or even came up to this scene in architectural beauty and design, in a great measure because seen from beneath, as a statue placed upon a pedestal is always seen to more advantage than when placed level with the eye. I only remember one scene in Rome to equal this, the Palace of the Borghese, as seen by the morning sun. At Genoa, the great buildings overhanging the harbour, and many other scenes are wonderfully picturesque, but too vast as a whole to make a picture."

At Pisa, too, he was so much interested in the Baptistry as to write down his thoughts about certain features of the architecture, interwoven with his obvious prejudice to religious forms and ceremonies. "The Baptistry would be of much interest to the Anabaptists, as here, in the centre, is a font for immersion. The forum, like the sprinkling, is borrowed from Paganism. It is evident that, although the simplicity and regularity of the architectural design and proportions were lost on the decline of the better taste of Rome—the Christian religion superseding that of Paganism—that not only the cunning handicraft of the workman, but the mechanical knowledge of construction long survived the decay of the forum. The enormous columns of granite and porphyry which support the edifice strike one with awe. On the left side of the river stands the shell, if one may so term

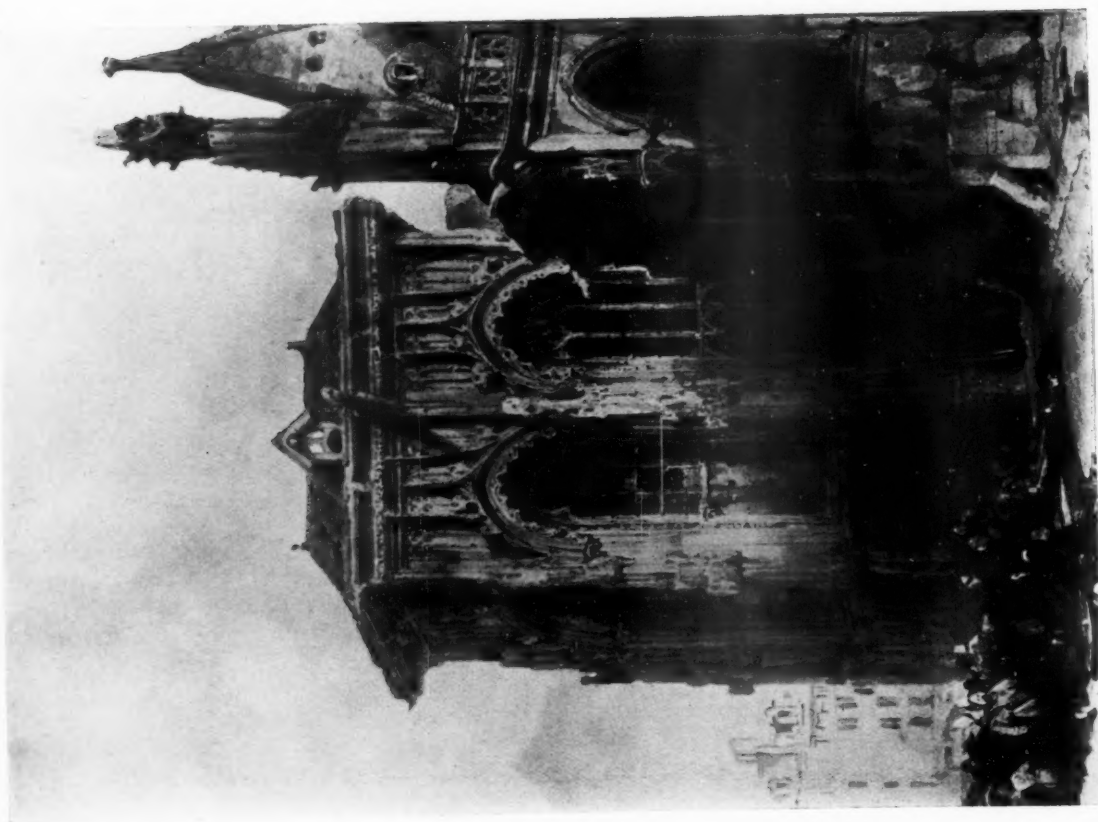


KARNAC.



THE CHANCEL OF THE COLLEGIATE CHAPEL, ST. PAUL AT ANTWERP.

From a painting by David Roberts. By permission of the Tate Gallery.



ST. JACQUES, DIEPPE.

From a painting by David Roberts. By permission of the Victoria and Albert Museum.



A VIEW OF ROME. SUNSET ACROSS THE CAMPAGNA.

it, of a small chapel in the purest Byzantine style. In this shrine was placed the Crown of Thorns, the finest in the world." When Roberts finally left Italy he was over sixty, and anxious to be near the few relatives left to him. He was glad to leave behind the misery, dirt, and beggary, which depressed him, and thankful that his own lot had been cast in "dear, glorious old England," which he decided never again to leave.

His last work was a series of pictures of London: the buildings on the banks of the Thames. As a great friend and fellow-Academician of Sir Charles Barry, Roberts had followed with the closest interest the building of the Houses of Parliament. It was Barry's wish that he should do a painting of Westminster from the river, but Roberts, with the glories of Eastern and Southern architecture in mind, was too fully occupied with them to work much in England. Strange to say these two men first became acquainted in connection with Barry's drawings made in Egypt and Syria, which Roberts rendered for him into a form suitable for engraving.

In 1860 Barry died, and an entry in the private journal of David Roberts, May 18, makes lamentation over his loss: "What can I say when I record the death of one whom I esteemed not more as my friend than for his rank and standing, as the first architect of our time. The Travellers' Club and the Reform Club, particularly the latter, by its altitude and great projecting cornices, were the forerunners of the street architecture now so much in vogue. True, it is a repetition of the Farnese Palace of Michelangelo, but its adaptation in this country to the use of a club puts an end to the bald, meaningless edifices of Smirke. The great Houses of Parliament, so vast, and with the most elaborate details, afforded the opportunity in this country of creating a whole school of artisans in carving in stone, wood and metals. In 1834 I received through Barry an invitation to dine with him at Holland House. We went there together and came back in Lord Lansdowne's carriage.

"From that time to the present we have been close and intimate friends. How fond he was of pointing out that one of the buttresses of the Victoria Tower occupied the site of my old house in Abingdon Street.

"Pugin had a comprehensive knowledge of Gothic detail, even to church ornaments and church draperies. Gilbert Scott has it to nearly the same extent, and architecturally, no man so qualified to restore a cathedral, whether it be Ely or Newark, but the utter want of a painter's eye mars all his knowledge of detail; witness his designs for government offices, or the offices adjoining the west entrance to Westminster Abbey. Barry had all the necessary qualities, but in the Houses of Parliament he yielded the decorative parts to Pugin who, perhaps, rather over-did it. Still, if one looks at the Victoria Tower, with all its elaborate detail, the outline of the buttresses, his adaptation of the south front of Westminster Hall, to chime in with the rest of the edifice; whether externally or internally, it is the most masterly thing of the kind ever done.

"The new bridge he just lived to see opened, which, after the completion of the Houses of Parliament, was the great object of his heart, and which he planned to come close under the clock tower. This was a favourite idea with him, and had he not been a painter as well as an architect, he would never have thought of it. Barry was an architect, and a great one, although he often used to say how much he wished he had been a painter. The very qualities that go to make a painter may equally apply to the architect—composition of masses in an agreeable form, with a knowledge of breadth, so as to produce light and shade."

Four years later, David Roberts, then painting a series of pictures of London from the river, died, very suddenly. He was engaged on a picture of St. Paul's the day of his death. Walking in Berners Street, he had an apoplectic seizure, and died that evening.

JANE QUIGLEY.

Garden Design :

VIII.—Water Gardens



THE WATER GARDEN OF A HOUSE IN BERKSHIRE.
Designed by Stanley Hamp.

J C. LOUDON, landscape gardener, in his "Encyclopædia of Gardening" (of which the first edition was published in 1822) remarks that : "Water is a material of so captivating and interesting a description in the different characters in which it occurs in Nature, that no view can be reckoned complete in which it does not compose a feature. It forms part of every garden in the ancient styles, in the various artificial characters which it there assumes of oblong canals, ponds, basins, cascades, and *jeux-d'eau* ; and in modern improvement, such is the value attached to its effect, that no place is considered perfect without a river or lake ; and such the indiscriminate desire of obtaining them, that Nature has been too frequently disregarded in their form and situation."

The claims made by Loudon for the varied effects to be obtained by using water as a decorative feature in a garden could hardly be overstated.

Of ancient gardens we have few authentic examples. Pompeii has yielded to the excavator a great part of our knowledge of the outlines and the sculpture and architectural details of Roman gardens, showing that the fountain and formal pond or tank were common features in Roman gardening on a small scale, and if the great Renaissance gardens in Italy were founded on classic examples—as no doubt they were—water must have formed one of the principal sources for obtaining effects on the grandest of scales in the gardens of ancient Rome. Many of the Italian gardens have suffered from neglect, and the formally-clipped bosquets have been allowed to grow wild, but this only seems to have enhanced the beauty of the picture where the old cascades, spouting fountains, and balustraded pools formed part of the original work. The Villa D'Este is probably more picturesque in its semi-neglected and overgrown condition than when the cypresses were kept within bounds and the gardens were as severely formal in growth as in lay-out. Such a garden could not have been formed without a plentiful supply of running water, but even where only a small spring was available it was made to serve a whole series of fountains.

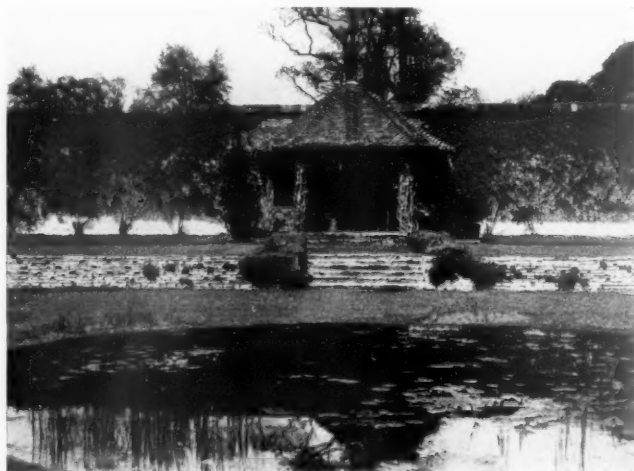
The fashion spread to France, and reached its climax in

the gardens laid out by Le Nôtre at Versailles, situated in a waterless plain near Paris. One may wander a whole day through these gardens without seeing all the fountains they contain. These fountains are a memorial of the extravagance of the French Court in the seventeenth and eighteenth centuries—thousands of men being then constantly employed in pumping up the water from the Seine—but the effect produced when all the fountains were playing must have been magnificent, and even now, on national fête days, crowds of people visit the gardens, fascinated by the wonderful effects produced.

Le Nôtre set a fashion in gardening which spread all over France, and those countries which took their fashions from the French ; no garden was considered complete without its water *parterre*, with its centre fountain surrounded by a great stone-rimmed pool punctuated by sculptured groups—river gods and nymphs blowing water out of conchs, or pouring libations to the presiding deity, while lesser deities held sway over echoes of the centre fountain and pond, these being arranged on a long cross axis or forming corners to the rectangle enclosed within the balustraded walls or clipped hedges which framed the completed picture.

Where the ground fell away from the house a whole series of ponds with cascades were arranged below the water *parterre*, terminating in a long canal flanked by broad walks and avenues of trees, with a fine cluster of water-jets in the centre, the scale often being so large as to give the impression that the whole countryside within view of the house had been converted into a garden.

King Charles II was a great patron of the arts, and—as was so often the case in English history—sent to France for the latest ideas both in architecture and gardening. To him we owe the main lines of that great garden, which forms so magnificent a setting for the additions planned for him at Hampton Court. Here, the long water—with its fine avenues and vista—was carried out in accordance with Le Nôtre's ideas of garden planning, but the semi-circular canal, with its branching arms—laid out parallel to the main garden front of the palace—appears to be an English tradition dating from the early Tudor period. The more



A WATER GARDEN AT SUTTON PLACE.



THE SUNK GARDEN, APETHORPE.

Designed by Sir Reginald Blomfield, R.A.

settled times which succeeded the Wars of the Roses resulted in the erection of houses to replace the fortified dwellings of pre-Tudor days, but the owners built with an eye to defence, in case of emergency; the walls were, therefore, built thick and battlemented, the windows—although large—were mullioned, the narrow divisions being strengthened by stanchion and saddle bars, the doors were of stout oak, and—as a pleasure garden had become a newly-discovered joy in life—this garden was often surrounded by a moat, which formed a defence to the rear of the house, and at the same time avoided the necessity of placing the garden within high walls. It was only a short step to the architectural treatment of these moats, and to their embellishment by sculpture, but even when, in course of time, their original purpose had been forgotten, they exercised a considerable influence on the lay-out of the later gardens—an influence which persisted until the Romantic movement swept all formality in gardens away.

Another necessity of the early-fortified dwelling—the well or spring—was also developed as an ornamental feature in the gardens of the Middle Ages. No place of defence was possible without a water supply, and the position of many an early castle or fort would be inexplicable if this necessity is forgotten. There are many fine wells and fountains scattered about the towns and villages throughout Europe. The old examples nearly always please the eye with some delightful bits of decorative detail, making the tourist overlook their purely utilitarian origin. The existence of a good spring often determined the site of a town or city, and its distribution to points where the inhabitants could easily

fetch water for domestic use was—after defence—the chief care of the city fathers. These public fountains were the forerunners of the purely decorative garden fountain, while the old well-heads have become so prized an ornament in the garden that antique Italian well-heads fetch enormous prices, and there is a regular trade in Venice for the production of imitations.

All these features of ordinary everyday life in the Middle Ages—the moat, the fountain, and the well—were used as sources of inspiration by the garden designers of the seventeenth and early-eighteenth centuries.

All sorts of pranks were played with water in the sixteenth century, secret jets placed in the water garden being used to give the unwary visitor a drenching. No doubt many a score was paid by this means, for the feelings of the guest upon whom the practical joke was played seem not to have been considered, and the fashion seems to have died out when Le Nôtre started garden planning on the grand scale.

The Dutch influence, with its excessive formalism, which came over to England with that William who was I of Ireland, II of Scotland, III of England, IV of Holland, and X of Orange, resulted in such an orgy of formality and primness in gardening that it was no wonder Capability Brown was given a free hand to sweep away many of the greatest formal gardens in England.

With the formal lay-out disappeared the fountain, basin, and canal, and we find Loudon writing in 1822 that "To imitate lakes, rivers or rills and their accompaniments is the object of landscape gardening; and of each of these natural characters we shall remark the leading circumstances

in the originals and the imitations. All water is either running or stagnant. Lakes, ponds, and pools are of the latter class; rivers, rivulets, and rills of the former description. In certain situations lakes may be created where the supply is moderate; rivers and rills only when it is abundant. Both characters, where they exist in Nature, may be improved by studying the natural characteristics of each species."

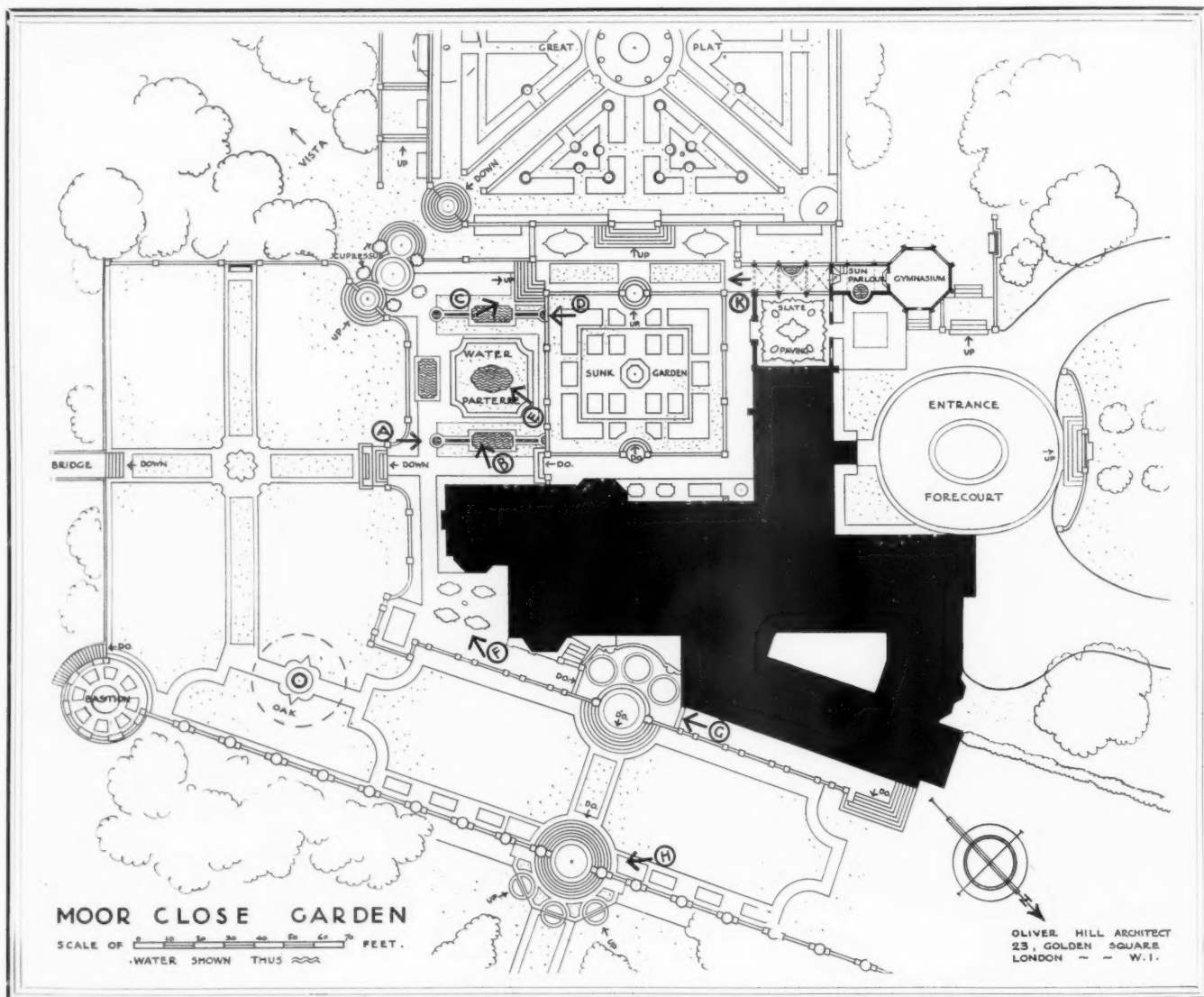
The passion for attempting to improve Nature held sway for over a century, and its best results may be seen by viewing the lakes in St. James's Park, Virginia Water, and Blenheim, Prior Park, Buckland, and many another large country seat where the formal gardens were replaced by landscape gardening. In these the garden has disappeared, its place being taken by picturesque imitations of Nature. Embankments, with imitation waterfalls, are substituted for terraces and fountains. On the grand scale some fine effects were occasionally produced, but when attempts were made to obtain similar effects in a garden of an acre or two, the underlying artificiality of the new style became so apparent as to be ridiculous, while the mock ruins, rustic arbours, bridges, and seats, dotted promiscuously round "lakes," ten or fifteen yards in length, terminated by a

leg-of-mutton-shaped "island"—the size of a table—made the "design" laughable.

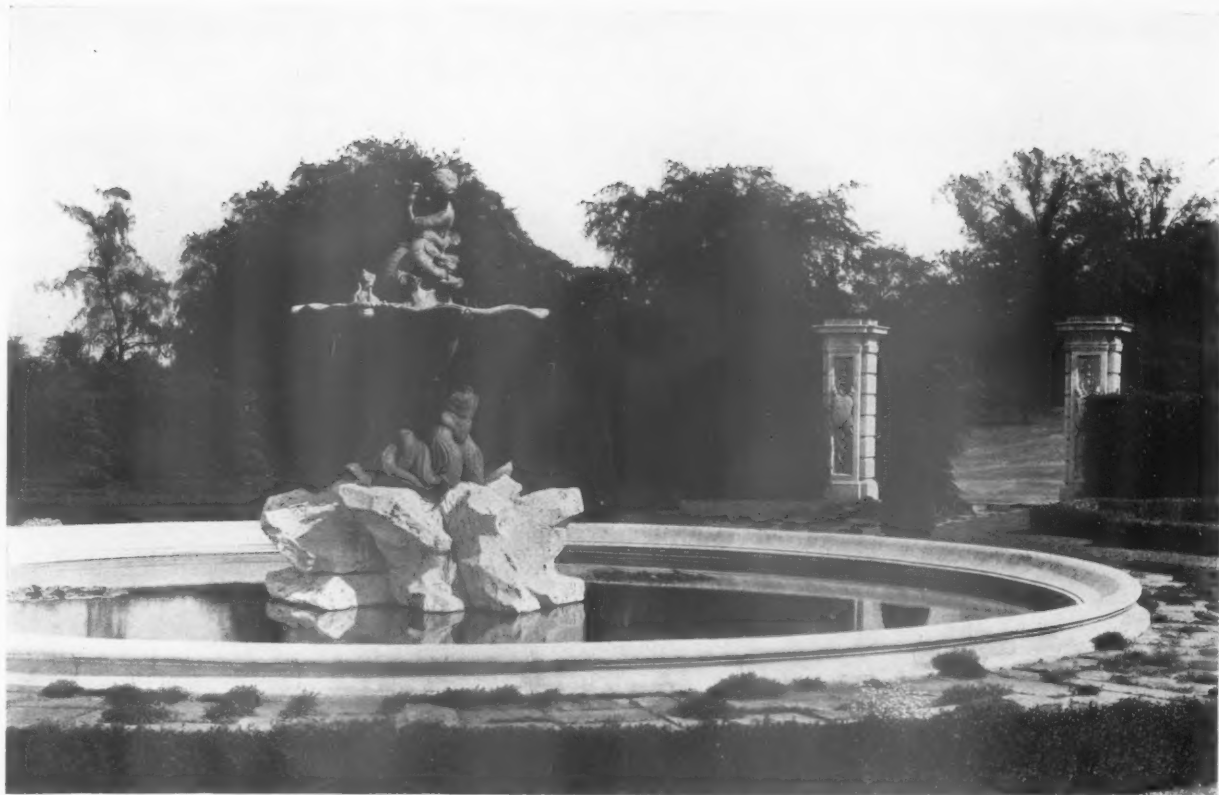
Another difficulty was the keeping of the shrubs within bounds; the laurels, privets, and hollies, planted in "natural" kidney-shaped beds, were pruned every year to prevent them crowding each other, with the result that the shrubberies became a series of bulbous, globular, or conical shapes, which had none of the beauties of wild Nature, while their lack of formality or of any relation in position or size to one another irritated the spectator. (This silly treatment of shrubberies has resulted in spoiling most of the modern public parks and pleasure grounds in England.)

It was left to the architect of the end of the nineteenth century to fight the landscape gardener and to recover the lost art of gardening; its return marked the revival of the architectural treatment of pond and stream, with many new variations of the old themes.

A compromise was effected between the two schools; while the gardens around the house—and any water these gardens contained—were treated formally, the formalism was often tempered by free-growing planting, while—farther afield—pond gardens, bog gardens, and wild gardens were laid out.



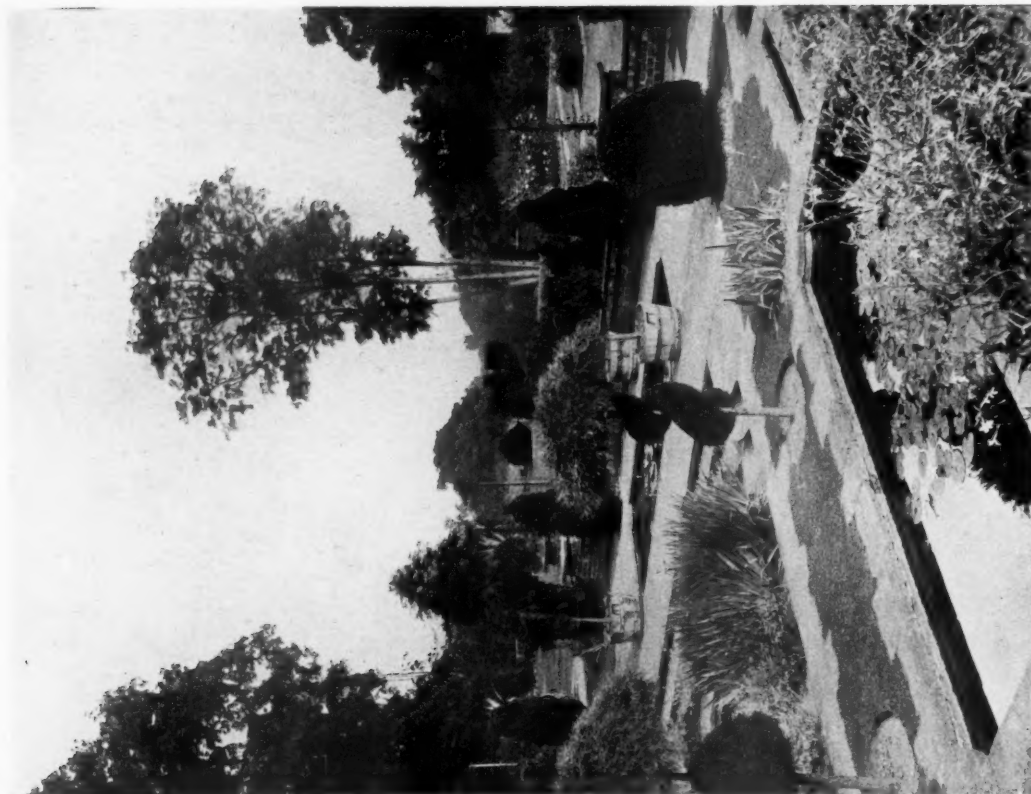
A PLAN OF MOOR CLOSE GARDEN.



A FOUNTAIN IN THE FORMAL GARDEN AT LUTON HOO.
Designed by Romaine-Walker and Jenkins.



THE LONG POOL, MOOR CLOSE.
Designed by Oliver Hill.



THE WATER PARTERRE, MOOR CLOSE.

A view from the South-West.



THE WATER PARTERRE, MOOR CLOSE.

A view from "A" on the plan on p. 22.



THE WATER PARTERRE, MOOR CLOSE.
A view from "D" on the plan on p. 22. This garden was designed by Oliver Hill.



A GARDEN AT EYNHAM, OXON.

Designed by Clough Williams-Ellis.



THE WATER GARDEN, MOYNES PARK, ESSEX.

Designed by Clough Williams-Ellis.

The revival of interest in the fine old domestic buildings of all periods, which took place at the same time, resulted in many old houses and gardens being restored on their original lines, while the illustrations—in books and periodicals—of these houses and gardens stimulated the interest of the general public and established an unprecedented reputation for English domestic architecture and gardening on the Continent and in America. The result was that for the second time in the history of gardening, England set the fashion, and it is to be hoped that much of the damage caused by the "English garden," as the landscape style was termed abroad, will be retrieved by this recent movement, although it is to be feared that the Great War has stopped the stream of English influence in domestic architecture and gardening just as it was setting its mark on the domestic work of the Continent. In America, however, the influence seems to continue, and the garden designer there is following in the footsteps of his English confrère.

The actual construction of a fountain, basin, pond or canal should be more carefully done than many gardeners consider necessary. It is well known that suitable clay, properly puddled and well rammed, will form a pond which is reasonably watertight, but this type of pond is most difficult to keep clean. For this reason it is better to line it with a 6 in. layer of concrete, finished to a smooth face. A depth of 2 ft. 6 in. will be sufficient to give a good effect, and avoid the necessity of paving it. Some such depth is required for growing water lilies, and where it is made much deeper piers must be built to take the osier baskets in which they are

usually grown. The sides are best kept upright, and where there is a stone margin or rim, slabs 2 in. thick extending into the water 9 in. or 1 ft. can be set in the concrete as a facing, though the latter soon goes green and then loses its ugly appearance. A small recess should be formed at the most convenient and inconspicuous place for the overflow. The bottom of the pond should be laid to fall towards this, and a straining grid fixed the whole depth of the water, or a grating about a foot square inserted at the bottom with a weir wall over it. The bottom of the recess should be dished, discharging into the mouth of the overflow pipe, which thus serves to empty the pond for periodical cleaning. This outlet should be carefully set level, and the mouth slightly tapered and made of gunmetal. The standing waste, a vertical pipe of the same material, should have its foot correspondingly tapered, the top being fitted with a handle, and finished at the required water level. The stone of the rim covers the whole recess, and is jointed in very weak mortar, allowing for its easy removal. This is a much better arrangement than having the overflow in the centre of the pond, with the fountain jet brought up through it, as it is easily accessible.

Where there is a large supply of water the pipe must be increased in size, and if there is a running stream as a supply special care must be taken to provide a longer weir, with a storm overflow of sufficient diameter to take the worst flood which may come down.

The naturalistic treatment of a running stream will be discussed in an article on wild and wood gardening.

GILBERT H. JENKINS.

The Classical and Romantic Compositions of Robert Adam, 1782.

FEW dominant reputations can have suffered a greater eclipse than that of Robert Adam during the two generations immediately following his own. A variety of reasons might be given for this, but the most convincing is that of the double series of wars, that first interrupted, and then obscured his life-work. The war with the revolting colonists, so lightly engaged in, became serious at the mid point of Adam's career, 1775, and by 1782, the date of these compositions, the situation architecturally must have been proportionately similar to what we have all experienced, as the sequel of a great war. Robert Adam dying in March, 1792, at the same time as Sir Joshua Reynolds, did not personally experience the waste of wars from 1793 to 1815, but the effect upon his reputation was one of practical obliteration, during nearly three-quarters of the nineteenth century. It was a fortunate circumstance that Sir John Soane came to London, at the age of fifteen, in 1768, the year of the start of the *Adelphi*, so that all his early impressions were those of the great and magnificent period, now associated with Adam's name and work.

Although Cave, of "The Gentleman's Magazine," had, as a friend of Robert Adam, been in a position to give an adequate biographical notice in 1792, wherein he had definitely pointed out that "His talents extended beyond the line of his profession: he displayed in his numerous drawings in landscape a luxuriance of composition, and an effect of light and shade, which have scarcely ever been equalled," nevertheless an idea grew up that Adam had been a mere favourite of passing fashion, incapable, and dependent on obscure Italians, as designers and executants. When, therefore, in 1818, and again in 1821, William, the last of the Adams, was obliged, by increasing poverty and old age, to arrange for the sale of the Adam Drawings and Collections, Soane was one of the few who retained any real knowledge and appreciation. He bought a set of forty of these compositions of 1782, which have since remained almost unknown.

In 1893 Wyatt Papworth, the fourth curator, framed six of the drawings, and they have since that time been on view in the drawing-room, now the architectural library of the Soane. Four are given, in necessarily small blocks, in the "Architecture of Robert and James Adam" (1922), but otherwise the writer believes these compositions are unpublished. It is intended now to give a selection of sixteen, or eighteen, representative of the two groups into which they can be divided.

One series deals with "Antiquity," in the form of compositions reminiscent of the appearance of the ruins of Rome, as they were when Robert Adam studied them on the spot. The other group, sometimes called "Picturesque Scenery," traces back to memories of his early days in the Highlands of Scotland. It will be remembered that his father was concerned with the roads and forts, built after

the rising of 1745. The two Sandbys were engaged in making views, and it is always supposed that Robert Adam must have been known to them at this time. William Adam gave Robert a ruined castle as a personal property, and as a boy of fourteen he had loved to make sketches of a romantic character, a few of which have survived.

Both groups of compositions have this in common that they are essentially designs, an outlet for the overflowing power of recombination and invention, which Robert Adam possessed. None of these drawings can be taken as anything that ever existed, outside the realm of his own mind. They not only illustrate the source from which alone such a *tour de force* as the Fête Pavilion of 1774 could have sprung, but also show what was in his mind when building Culzean Castle on the rocky coast of Ayrshire.

The passage down the Rhine, on the return from Italy in 1758, had drawn him to sketch designs of a romantic character, and this persistent element in his nature cannot be overlooked in any real estimate of his life-work. Besides, however, affording an outlet for his invention in the slack after war period of 1782, these drawings may also have been thought of by him as useful for the decorative panels frequent in his interiors. There is every reason to believe that Robert Adam often, if not always, gave the idea for the decorative compositions by Zucchi and others, to be seen framed in the compartments of the walls and ceilings of Adam houses. One of these compositions was, therefore, taken by Mr. Conrade for the panel over the Adam mantel-piece in the restored library of the Royal Society of Arts. It is there enlarged four times the size of the original drawing, and modified chiefly by the use of just sufficient colour in low tones to agree with a Nasmyth landscape opposite. Nearly all these Adam compositions, from which a selection is being given, are in black and white, either bistre, Indian ink, or possibly soot water being used, but there are one or two in low tones of colour of a tapestry effect. It is fairly certain that all were very rapidly executed; there is no idea of academic finish. The idea was present in Robert Adam's mind, and it was embodied as rapidly as his great skill would allow. In his earliest days of starting practice Robert used to water-colour on the spot some proposed design, and his feats in this respect appear to have been notorious at the time. The composition of a "ruin" at the end of the Kedleston bridge is, I think, a case in point. This drawing was given to Richardson, and so hangs in the Victoria and Albert, but the drawing of the bridge itself is in the Soane.

If Sir John Soane had done nothing else than buy for £250 the volumes of the Adam drawings, put together by William Adam, when they were on the point of being broken up and dispersed in 1822, he would by that alone have achieved immortality.

ARTHUR T. BOLTON.



Plate II.

ORIGINAL DRAWINGS BY ROBERT ADAM.
ROMANTIC COMPOSITION—1782.

January 1925.

Architecture
Library

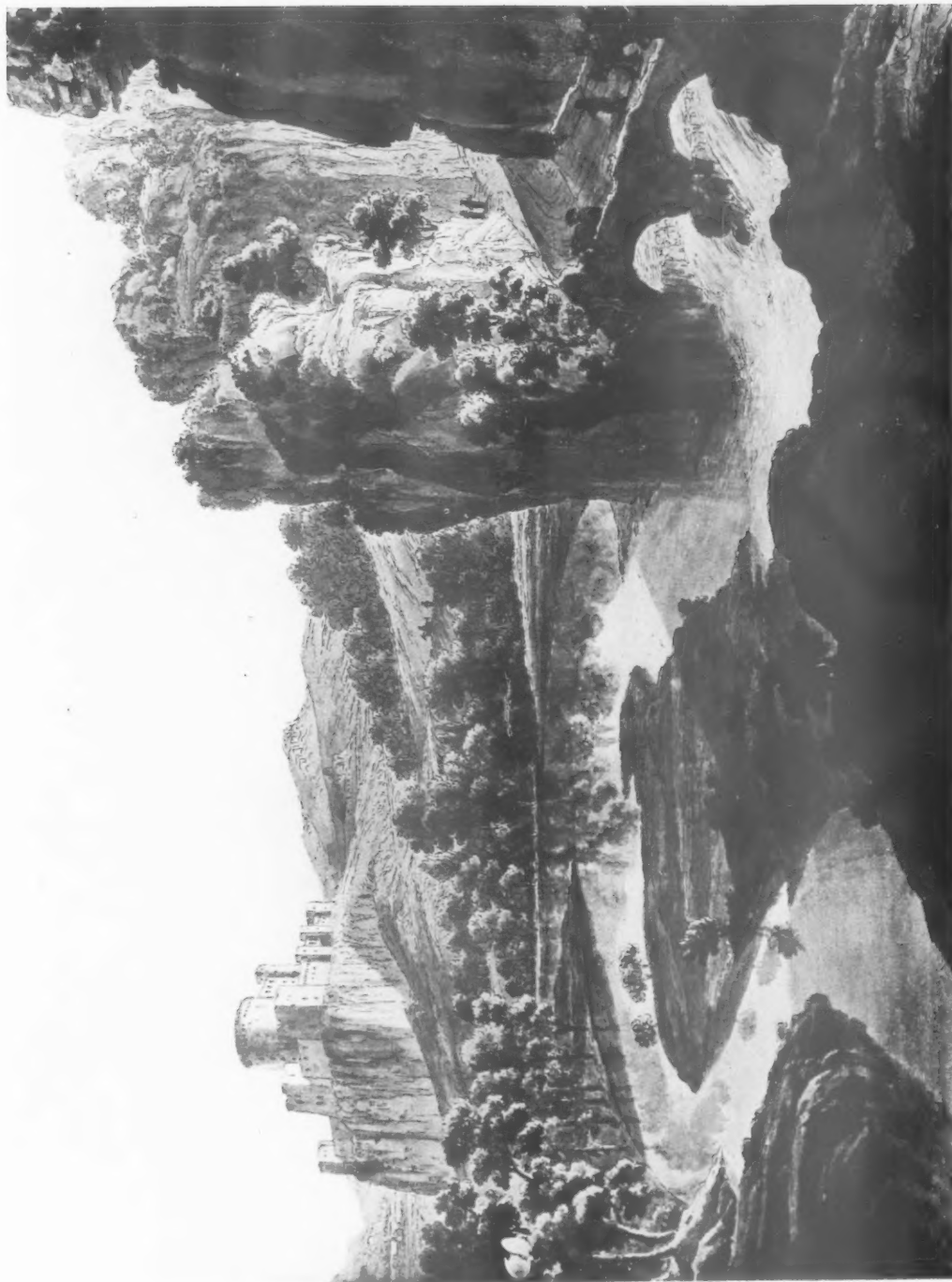


Plate III.

ORIGINAL DRAWINGS BY ROBERT ADAM.

ROMANTIC COMPOSITION—1782.

This drawing was reproduced in the Royal Society of Arts' Library in 1923.

January 1925.

Architectural
Library

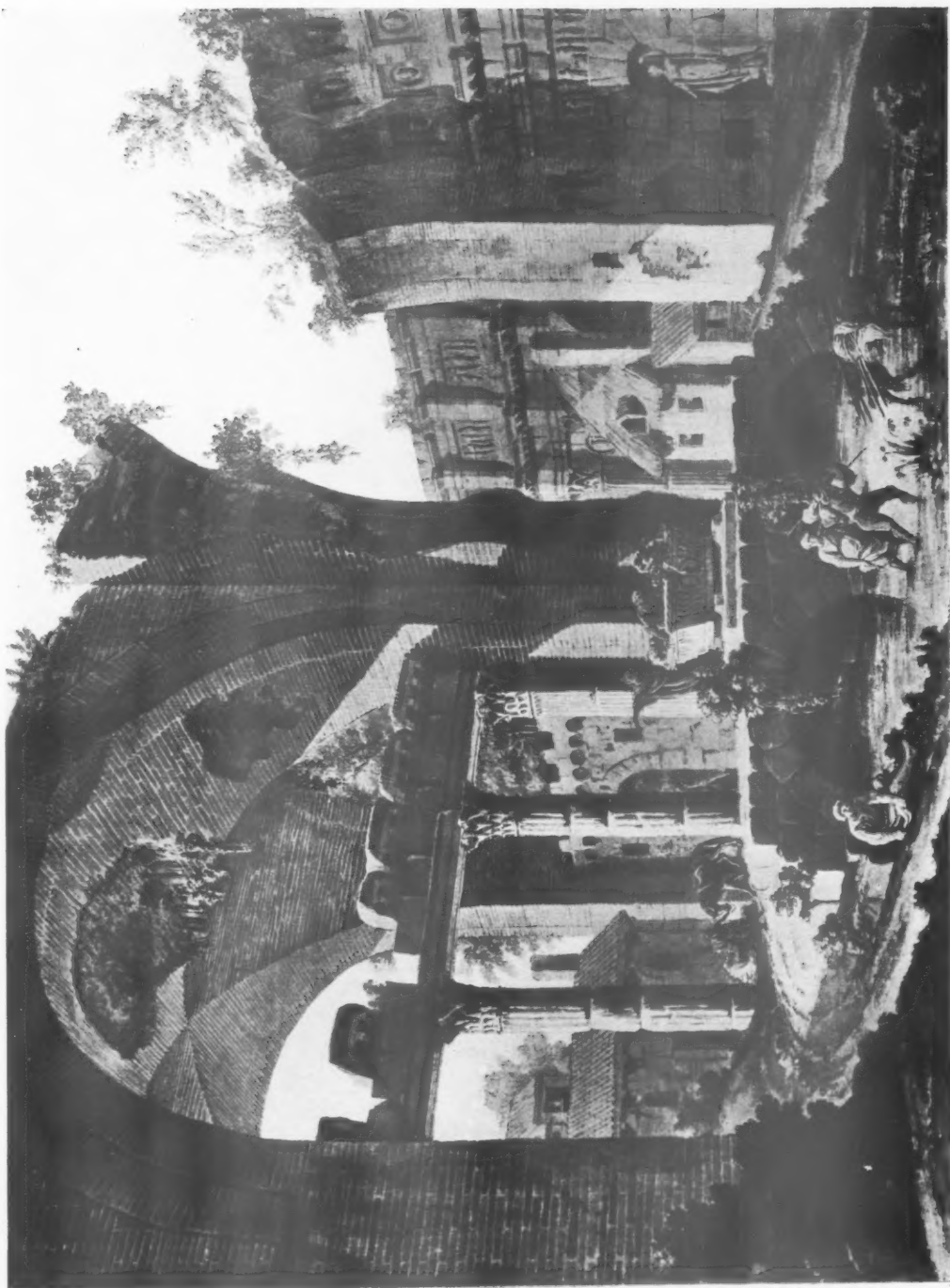


Plate IV.

ORIGINAL DRAWINGS BY ROBERT ADAM.
CLASSICAL COMPOSITION—1782.

January 1825.

Architectural
Library



Plate V.

ORIGINAL DRAWINGS BY ROBERT ADAM.
CLASSICAL COMPOSITION—1782.

January 1925.

Architectural
Library

The Æsthetics of Architecture

The following article is based upon certain chapters on Architecture appearing in Mr. Vernon Blake's book "RELATION IN ART," which is shortly to be published by the Oxford University Press

ALL who speak of character, of personality in plastic art, tacitly postulate the possibility of bodying forth, in some mysterious way, and by means of plastic elements, the thought, the personality of the artist. Not only do they do that, but they make the further assumption that this plastic method of expression, this other language, is legible, is understandable by the spectator. Of this language no dictionary, no syntax, no comparative grammar exists. Is the study of the conformation of such a language a superfluous piece of work? Possibly. It may be none other than the best indication of decadence, of powerless sterility in how sharp a contrast with clear mornings of artistic things when art was an exuberant blossoming instinct with careless joy. Though such grammarian's classifying may be impotent to create, it may aid in fuller appreciation of bygone things; and again, though powerless to produce in a direct manner, it may, by means of helping towards a clearer understanding of the past, have some slight influence on future work. These, then, are my excuses for setting forward a few of the results of many years of study and comparative reflection.

By one of those paradoxes so usual in art, architecture is at once the most abstract and the most concrete and practical branch of the subject. In antiquity the beginnings of architecture must coincide with the earliest rough fashionings of flint implements; if indeed the erection of some kind of screen or shelter did not precede them. From the prehistoric additions to a rock shelter to the detailed organization of a modern palace, there is an unbroken range of historic and geographically distributed intermediaries. Their exposal would constitute a history of applied architecture, a subject quite foreign to the matter we have now in hand. Side by side with this practical study, sometimes one with it, sometimes almost reduced to nothing, sometimes disdaining admixture of the engineering element, runs that other pure and abstract quality of architecture that is artistically eloquent; it is, of course, of this latter only that I would speak when I make use of the word.

To separate the two parts of the subject with precision is impossible; almost the rudest efforts at savage house building are artistically expressive of the mentality of the people to whom they are due; and the most strictly utilitarian buildings, or those prompted by evident bad taste, at least are eloquent of the absence of sense of beauty or disregard for artistic exigencies on the part of their constructors.

Before entering further into the examination of our subject, I must briefly sketch in at least a small portion of the æsthetic and philosophical position that a long analytical study of art has led me to take up. Of course I cannot discuss in detail the steps by which I arrived at my conclusions. I cannot even give an approximately complete summary of them. I can only hope that what immediately follows will be enough to make the remainder sufficiently clear. I have, then, been led to attach the greatest importance to the relation between things, even to the point of losing sight of the absolute existence of the things themselves, to the point of retaining the sole relation as the

ultimate transcendental truth. Hence, even though I do not here develop a metaphysic with its allied psychology, my reason for reducing all works of art to terms of relations between their different component parts may be conceived to exist though I cannot expose it now. Perhaps it will be less easy to justify my arbitrary division of works of art into two distinctly divided groups: The subjective or emotional group on the one hand; the objective or rational group on the other. I am conscious of the handle that such a bare statement lends adverse criticism. I can only beg my critics to wait until they have an occasion to become acquainted with a fuller exposal of my ideas.

Though any branch of art may be used to express any form of mentality, some forms of art are better fitted to express one mind type than another. Thus emotion may be better expressed in music than in sculpture. One may say, without erring greatly, that emotional music is a better quality of music than emotional sculpture is of sculpture in general. A more measured and rational mind-state may be better rendered in architecture than even in sculpture. And so on. To the latter class of mind belongs the formal sense. Now in England, the sense of form is strangely lacking. The English emotional outlook may produce the detailed luxuriance of Shakespeare's imagination, the impassioned romance of Byron, the pathos of Dickens, the confused fatalism of Turner, but it cannot be acclaimed as a valid generator of the particular types of relation that are needed in the construction of great sculpture and great architecture. This is why J. R. Lowell was able to write: "he (the Anglo-Saxon) has made the best working institutions and the ugliest monuments among the children of men." Where one feels in touch with the most successful efforts of the English spirit in architecture is, without doubt, in its domestic forms. One cannot picture elsewhere than in England, where they seem naturally at one with their surroundings, the Georgian town dwellings, the bond-timbered cottages (so different from those of Normandy) and their modern picturesque derivatives that stud, in increasing numbers, part of the area of Greater London of to-day. The unassuming requirements in the way of abstract beauty and intention of that primarily practical thing, a dwelling-house, may be compassed by the means at the disposal of an artistic sense that is based on the imprecise, the emotional, and the romantic.

One of the first points to strike us in this style of house is the preponderance of its colour element, its red brick, which produces, with the rich green (or in winter brown and purple) surrounding, a harmony of colour emotional in kind, in spite of a tendency towards complementary shock of tint. This is due to the quality of the tints used to bring about the relation, and is a good example of the impossibility of laying down verbal definitions in matters concerning plastic art. The complementary juxtaposition of colour, which might have been indicative of a sharply-defined and formal mode of thought, is here; but it is the contrast in colour more or less necessary to every colour-scheme; it is the chromatic analogy of an emotional light and shade arrangement. The particular relations established are the result of the emotional point of view; or more correctly, in this case, as the tints are

mainly those of nature, we should say that it is this tendency of the landscape which has played a part in the forming and maintaining of the British sentimental ideal. This ideal finds expression, too, in the unordered clustering of the Elizabethan chimney-stacks; in the almost haphazard and picturesque arrangement and variety of the windows.

But in all examples of British domestic architecture, save, perhaps, the Queen Anne and Georgian town façades, the deliberate use of that fundamental quality of great building: proportion, controlled and intentional, is absent. For this reason English architecture is never majestic. In spite of the porticoed terraces of 1850, and intentional attempts at such integral unities as the Regent Street of Nash, now fast disappearing, the result obtained is ineloquent uniformity, instead of integral expression; for the relations established by justly and finely-organized proportions are not to be found. The proportions are correct in a certain way; that is, they do not deliberately shock us, but they are meaningless; they do not matter. However, the relative placing of the high windows and doorways of some Queen Anne houses remains in my memory as a distinctly valid plastic thought. Why this success should have occurred at that moment I am at a loss to say; perhaps a close study of contemporary literature and painting would reveal some enlightening analogies. I must admit to not having made such a study with that end in view. A few lines above I have spoken of the fast vanishing Regent Street. By what is it being replaced? By higher buildings that propose to be more majestic, but are not. By buildings that have no style; buildings in which fragments of classic design, here a Corinthian column, there an Ionic capital, find themselves upholding, shall we say, a semicircular arch, or, perhaps, a pseudo-Grecian pediment devoid of binding architrave? Instead of homogeneously fashioning anew an architecture apt to meet the needs of modern life, a patchwork jumble of new and old is dished up to write large the sterility of the times. I say "times," for England is far from being the sole inadequate performer.

The architectural successes of England, the Norman and Gothic churches, are all scarcely modified importations; with the exception of the picturesque types just mentioned, England may be declared non-existent in the matter of architecture. This is, after all, a result one would expect from a country capable of producing Shakespeare and Turner. Let me not be understood to say that there are not many beautiful architectural examples to be found in England of types depending rather on their proportions than on their picturesque qualities; but we always find that the inspiration is that of an epoch rather than of the people. England has neither invented a great architecture, like that of the Middle Age in France, nor has she known how to take, as France did, a foreign importation: the building of the Italian Renaissance, and remould it to a thing strictly national, seemingly sprung from the soil despite the indelible memories of its classic origin. The châteaux of the Loire are almost as insistently French, and at one with the landscape, as are the cathedrals of Chartres or of Amiens. An English ogival cathedral, in spite of industrious modifications of arrangement, of composition, remains at variance with the surrounding forms, although it discloses in its design many of the inevitable modifications due to the influence of environment, to that influence which exerts itself even on artists foreign to the country. But one feels the changes to be only modifications; the style has not undergone the

positive and constructive remoulding, which marks so sharp a limit between the French Renaissance and its parent movement in Italy.

Lincoln Cathedral is one of the best in which to study the English modifications of the French ogival ideal, because not only is the modification a typical one, if not in manner of execution, at least in sentiment, but also we have in the same building a purely French fragment—the apse. The western façade is intensely English in accent; its proportions seem to belong to an ingeniously contrived architectural design destined to an academic competition. The thing is very correct, very dead, and plastically silent. It is obviously more akin to the town halls of Ypres, Louvain, or Bruges in its horizontal massive extent than it is to the elegance of France. It is developed horizontally and vertically at the same time; hence there is at once doubt as to the artist's intention. It is covered with vertical and unnecessary decoration, repeated with a veritable lack of invention, with an irritating repetition. One feels oneself in the presence of a rigid inflexible army of perpendicular straight lines set out in battle array and left there, meaningless. With the choir and apse the case is all otherwise; unmeaning repetition has disappeared; every vertical line falls into a definite position in the homologous composition, and subtly leads the eye upwards. Stability has taken the place of rigidity; craftily are the various heights of the vertical elements modified and combined to produce a relation so flexible—may one say?—in kind, that it is difficult to believe it to be the product of the purely straight; for I think we are justified in separating the influence of the ogive curves from the general parabola-like effect of the combined



THE WEST FRONT, LINCOLN CATHEDRAL.



THE CHOIR, LINCOLN CATHEDRAL.

vertical lines. When in a work of art we observe relations different from those we should naturally expect to arise from the bringing together of the composing elements, we are probably in presence of a genuine and valid work; the integral relation will probably be a plastically expressive thing, as, indeed, it is here. How different in result is this part of the building when compared with that of the west front, where we see the stilted effect of a national spirit evolving among means of expression ill-adapted to it.

* * * * *

The expression of logical directness and of measure would seem to be the state to which all the greater occidental manifestations tend, and attain in differing degrees.

Unless we feel the necessity of a sense of reticence and measure, we fail to understand the insuccess of Milan Cathedral. Classic Rome reproduced the translucent art of Greece, but the elegance became massive; the diamond-edged keenness of Greek things was blunted; the relation between the rounded arch and surrounding straight lines was cultivated; impressive grandeur, rather than perfection and directness of intention, was aimed at. Milan is another though this time a quite ineffectual attempt on the part of the inhabitants of the Italian peninsula to utilize an art depending, for at least one half of its validity, on the clear shock of measured forms. The outward semblance of Gothic shapes is at Milan, as it is at Orvieto, or as it is in any other of the Italian Gothic churches; but the intense meaning of the *chef d'œuvres* from about the Seine valley is lacking. Milan Cathedral remains a squat mass over-burdened by an inordinate number of thin vertical lines, which, far from bearing an artistically valid relation to the general form, seem to bear no relation whatever to it. The mixture of Renaissance and pseudo-Gothic shocks fails; not, mark you, because it is a mixture, but because the fundamental sense of eloquent plastic validity is absent, or, at least, is very largely so in this case. The ogival was a natural product of the French sense of form; elsewhere than in France it was not fully successful. At Milan we find it combined with the Italian Renaissance, a product of the more languid, less

valid and eloquent Italian plastic sense; the result is incongruous. The Italian formal sense, being less powerful than the French one, has been unable to Italianize French ogival into a new and original thing; the French sense was able to convert Renaissance architecture to a national manifestation, although its origins were imported ready-made from Italy.

We can see an example of the dominating power of the valid sense of form in the marriage of the flamboyant spire of Chartres to its Early Gothic fellow, and to the rest of the building. In spite of three centuries' interval, the saving restriction of that sense unites the two styles, one its own, the other an adopted offspring; adopted but so modified and

moulded as to become almost indistinguishable from the other members of the family. At Milan, Italian Renaissance and Italianized ogival remain an unintegrated mixture.

The most successful monuments of the Gothic period in Italy are the Florentine palaces; in them the elements usually associated with the ogival style only make the scantiest of appearances. Of all architectural styles—at least, of all European ones—the ogival lends itself most easily to abuse, and to giving the effect of what is called in French, *une pièce montée*; indeed, its rapid decline, in its own land, from pristine purity and beauty is proof enough of this unhappy tendency. It is in vain that we seek, among the unconvincing forms of Gothic Italian ornament, that nervous and eloquent intention which inspires the best French work; in the peninsula the curves seem wanting in swiftness, in decision, in clarity. The palaces of Florence fall back, however, on the imposing grandeur of almost unbroken surface, and on a splendour of large proportion, by which means they bear almost the same relation to the French Gothic buildings as the ponderous magnificence of Rome bore to the delicate glory of Greece. The keen sense of France for form, or the still keener one of Greece, has always been wanting to the inhabitants of Italy. There are perhaps few more striking examples of the failure of even classic Rome to follow the nervous *spirituel* path marked out by the Hellenes than the sudden change that we find from the Roman silver coins of Capua, struck by local Greek artists, and those subsequently struck at Rome itself by Romans. Italy has always held the intermediate place; in that case she tinged and enervated the vision of Greece with vague sentiment, or rendered it heavy with unmeasured pride.

First the Romans drew from this consummate source that was Greece a modified architectural style; then, more than a thousand years later, and sprung immediately from the "romance" of mixed Byzantine and Roman origins, came the almost entirely novel type, the ogival or Gothic, and in it we find one of the most perfect transcriptions of that French spirit so curiously allied in many ways to that of Attica.

The French mentality has been well described in its essentials by Lanson in a passage of his "Histoire de la Littérature Française," as being at the same time incapable of the more advanced and poetic forms of metaphysical abstraction, and capable of following with clear precision, of enodating the most complex and ravelled skeins of reasoning. But a mere description of this spirit is not in itself enough to account for the formation of an architecture especially religious in its origin and applications, for the conversion of the *plein-cintre* of the Roman to the broken ogive; the concomitant system of flying buttresses was largely brought about by the failure of the *plein-cintre* arches to resist the pressure of the weight of more ambitious edifices.

In the Middle Age intellectual effort was more closely united throughout civilized Europe than it is perhaps even to-day, despite the modern facilities of travel. One language, Latin, was common to all educated men; the same centres of learning were frequented by scholars of all nationalities. Letters, as we all know, were the particular appanage of the clerical order; and the centralization of the Catholic religion had more than a little to do with the regular geographical distribution of knowledge. Now mental activity during the Middle Age, when religious belief was a far more real thing than it is to-day, was, above all, directed into two channels, the one religiously mystic, to which we owe the heritage of such works as "The Imitation," the other philosophically speculative, which had given rise, two centuries before, to the famous discussion between the Nominalists and the Realists. Nor must it be supposed that Classic literature waited for its rediscovery the dawn of the Renaissance. Already in the twelfth century, and earlier, Aristotle was read in the schools. Thus we have, from the opening of the Middle Age, Christianity and the offspring of paganism each contributing to the forming of the spirit of the time. It is more correct to divide the history of thought into three stages during the Middle Age: the first that lasted till the end of the twelfth century, when philosophy was completely subordinated to theology; the second more especially embraced by the thirteenth century, when theology and philosophy advance hand in friendly hand; and third (last before the "new learning"), which has its end in 1500, during which philosophy detaches itself more and more from its theological *confrère*. To the second of these three periods belongs the transition from sturdy, massive, Romanesque to the frail-seeming ogival tracing of idea in stone; an enduring victory of thought over material tendency. In the third epoch we see a new proof of that mysterious linking between the plastic arts and the purely consciously intellectual condition of a people: the religious Gothic becomes flamboyant as logic and philosophy pursue their path more and more apart from that of religion; the directness and objective element vanish from architecture, or, rather, become more and more obscured by that subjective and emotional state which rendered possible in and before 1441 the writing of "The Imitation."

It is not, then, surprising to find in the lines of Chartres a subtle and perfect fusion of two ideals; the success is due to the perfection of the fusion; the hesitation that we feel to accord so high a place to the cathedral as to the Parthenon is due to the inherent weakness of the double aim; however perfectly the fusion be accomplished, the obscure presence of basal duality still haunts the perfection. "Dentelle de pierre des cathédrales, roses éclatantes des verrières, fresques vivement coloriées ou se déroulaient mille histoires



CHARTRES CATHEDRAL.

merveilleuses, riches orfrois, brillants émaux des chasses et des reliquaires, ors des croix et des ostensoirs, constellations des cièges dans l'ombre des arceaux, grondements harmonieux des orgues," writes the lyric pen of Anatole France, but his exquisitely developed sense of artistic value prompts him at once to add "Tout cela sans doute, ce n'était point le Parthenon," while the spirit of his mockery dictates the literary figment of the pagan gods working in unison with man at the construction of Christian temples. The metaphor is not so far from the truth; Aristotle, as well as the gospels, had a hand in the making of the age, a hand in the building of those soaring fanes, at once clear and logical in constructive conception, mystic in depth of luminous shade, insatiable in aspiration towards the distant sky; an aspiration that makes of the long vertical line a dominating note. The straight line still plays a leading part in the symphony, but its entire pre-eminence is undermined; it breaks and passes through a subtly established relation, into the tense curve of the ogive; a curve that seems almost unable to resign itself to being one; a curve more curved than its invisible Greek sisters, yet still curiously wedded to the spirit of the straight; in geometric reality it is more curved than the Karnak column profiles, which, none the less, generate a sense of almost flaccid roundness. We are again in the presence of an artistically valid relation established by a certain neighbouring of straight line and of curve: those two fundamental elements of decorative combination.

A new example of the inadequacy of verbal description in matters of plastic expression here presents itself. What has been already said on the universal presence of the elements of artistic expression must be remembered. Undoubtedly the columns of the Parthenon are round in section,

and their roundness is essential to the whole; but its effect is, so to speak, on the second rank of relations, and not on the first one, as is the curve of an ogive when it is contrasted with the straightness of a column. One can draw a tolerable representation without the use of curves of a Greek temple, but the ogive curve is a primary necessity in the most schematic representation of a Gothic cathedral. The difference between the Greek and the Gothic in this matter is not in the total absence of round forms in the first, but in their lesser importance in the production of the relations.

It would be useless to attempt to dissociate, in so homogeneous a whole as a Gothic building, the expression of the logical and of the religiously mystical sides of the character of the age; both are expressed in the quality of the same line. The unbroken soaring length of the columns of a nave may express just as well the tenuous dreams of mysticism, ever striving upward towards the ineffable, the unthinkable, as it may do the clear measured love of order and formal rigidity, so openly displayed in the fine springing of the subsequent vault. What the established relations really express is neither the mysticism nor the logic, but the view of the curious fusion of the two. Philosophy and theology were



THE FIGURES AT THE ENTRANCE TO CHARTRES.

allied during the century which saw the birth and most masterly productions of Gothic art; we find that the mechanical logic of flying-buttress, and the cunning distribution, by means of ribs, of the vaultings' weight render possible an expression of the limitless aspirations of mysticism.

In another way the world's thought has changed since the less doubting days of Greece, the love of beauty, even though measured, has been condemned; suffering and asceticism have been extolled in her place. But the desire for loveliness is too deeply rooted in humanity to be extirpated by religious doctrine. This last has been strong enough, however, so to modify the mind of man as to change, if not wholly the direction of his desire, at least his power to bring forth the more exquisite forms of beauty. The differences between the Classic ideal of plastic beauty and the ideals of the Middle Age and of the Renaissance may be better treated in those manifestations of them which result from the rendering of the human form; for there they are more tangible and obvious. Here I will only call attention, in a summary way, to the principal difference in the use of added ornament in architecture. In Greek building, sculptured ornament is strictly an added thing; unless we take into account one or two rare and not wholly satisfactory exceptions, such as the Caryatides of the Acropolis. The Doric column is quite devoid of unnecessary complication, the Ionic nearly so, and it is only in the comparatively rare Corinthian capital that licence to break into varied complex tracery of foliage is given to important lines of the building. Metopes and friezes in relief occupy definitely marked-off spaces; they may almost be said to be framed. Statues in full relief are placed, completely detached, in suitable positions reserved for them in the architectural whole; when sculpture in relief is allowed, it is generally kept as flat as possible, in order not to destroy the main idea of the surface, and in order to maintain the feeling of an added decorative motive running lightly over the principal mass of which it does not form an essential part. Even in the earliest and purest Gothic buildings this pre-occupation of the integrity of main factors no longer exists. The figures of the chief entrance of Chartres are indispensable; the naturalness of drapery folds, or of pose, or of proportions has been modified in a consummate way to meet the architectural requirements, for the figures are one with the porch. Unlike the figures of the Parthenon, Gothic sculpture can rarely be separated with success from the buildings of which it has been modified into an integral part, and the straightness of the column, before it passes into the curve of the groined roof, hesitates a moment among the almost disordered foliage of a capital, besides whose flexible forms the Corinthian is Doric severity itself. It is needless to add that this confusion of decorative with primal form rapidly increased as the style developed towards the flamboyant. The relations are no longer clearly and simply established, and of far-reaching universal import, objective in kind; a doorway is now opened to the subjective and emotional, to the romantic; the naturalness of Gothic sculptured leaf-form can incite the praise of a subjective Ruskin; the forms that interrupt the main development of line have not been tempered in the pure objective fire of earlier Greek thought; indefinite extent is already subjectively perceived; the errors in scientific reasoning that the Greek mind made will be made no longer; in three or four short centuries Newton will invent the calculus and Descartes will pose the bases of geometric analysis.

(To be continued.)

VERNON BLAKE.

The Architecture of Finland.

II.—The Present

With Photographs by F. R. Yerbury.



1. THE RAILWAY STATION, HELSINGFORS.

Designed by Eliel Saarinen.
THE LATERAL ELEVATION.

IN England and the United States the mention of modern Finnish architecture immediately conjures up the work of Eliel Saarinen, probably the foremost living architect of his country, and certainly the best-known amongst them abroad.

Previous to going to Helsingfors, and fresh from recollections of recent photographs illustrating Saarinen's work, one has a mental vision of a clear-cut northern town, fringed with forests of pine. One imagines streets which are lined with severe granite buildings buttressed with great vertical piers, uncorniced, sometimes with towers soaring like the tall shafts of an unfinished Gothic cathedral. Here and there would be rich doorways, with grilles of hammered iron, touched, perhaps, with gold, and set in relief; on the grim face of the masonry might be seen simple but vigorously designed sculpture, subtle in line and sparing of detail, a sort of blending of Bourdelle, Eric Gill, and Mestrovic. The whole is pictured on a late summer evening, in the fleeting moments between the setting of a pale sun and the coming of a blue-grey darkness which is more than twilight and less than night.

Alas for visions! Finland is not any more than Sweden, or Holland, or Denmark the realization of a country where a new architecture, springing up in splendid answer to the stirring problems of our day, freed from the tiresome link of degraded classicism and abortive modernism, rubs shoulders only with the most charming of old-world buildings. As is the case in every other European country, there can be traced in Finland the same struggles, the same alternating periods of progress and relapse, and the same deadening effects of cheap commercialism, with only here and there the evidence of individual genius, hampered by the burden of limitations and inhibitions, but producing isolated works which have on them the unmistakable stamp of imagination and fearlessness.

Finland, liberated at last, conscious of the fact of independence and feeling the stimulus which nationality provides, is ready to recognize and admire the spirit which

in architecture climbs out of the deep groove of tradition and attempts to create individually for each individual need. There seems to be evidence of national pride in such men as Saarinen, a sympathy with great, though costly, ambitions, a confidence that the scale of new conceptions may ultimately not prove too vast for cities which must grow up to meet them. The outlook seems to be on the large side, towards ample planning for future needs, even if at present unrealized, rather than the fully-realized economic solution which the means at present available might seem to indicate.

Typical of this imaginative spirit is the best-known and largest modern building in Helsingfors, Eliel Saarinen's railway station, seen, perhaps, on arrival and departure, and yet compelling the visit of the traveller between times through the sheer power of its design and the surprise of its vast open platforms and unroofed concourse. (Figs. 1-9.) For this great building, externally so imposing, is at present merely a shell of waiting-rooms and offices surrounding a vast area, the covering of which is suggested only by piers, corbels, and the toothing of brickwork, which may one day receive the girders and trusses of the roof.

The external effect of the building is extraordinarily civic; that is to say, it conveys an impression of something



2. THE RAILWAY STATION AT TWILIGHT.



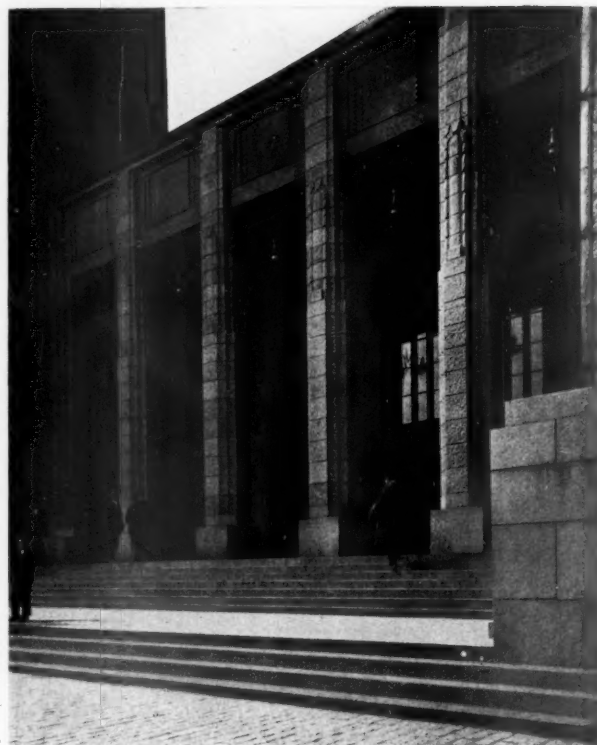
3. THE RAILWAY STATION, HELSINGFORS. A GENERAL VIEW.
Designed by Eliel Saarinen.



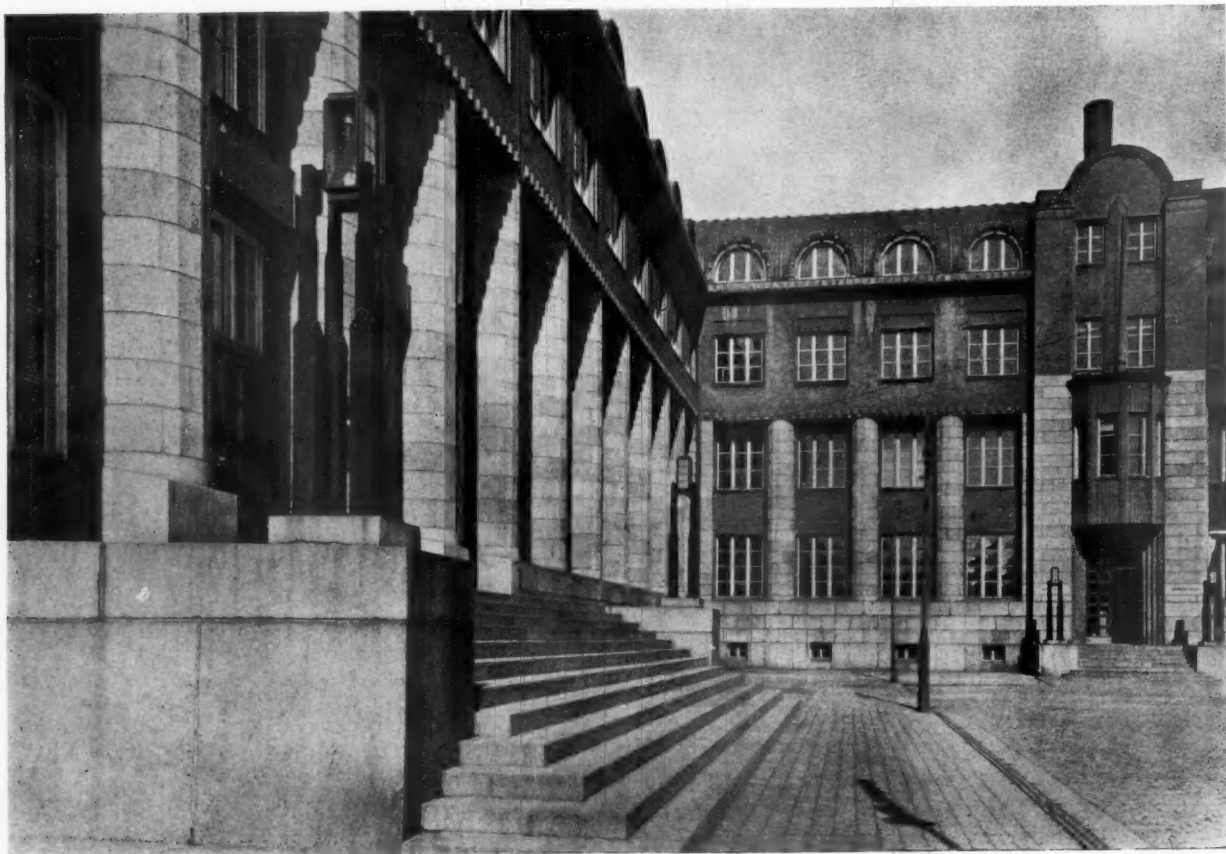
4. THE MAIN ENTRANCE.



5. Typical Masonry Detail.



6. Detail of the Main Exit.



7. THE ADMINISTRATION WING OF THE STATION.



8. THE RAILWAY STATION, HELSINGFORS.
The Front.

more than a railway station, it seems to suggest at once the gateway of the town and the emblem of dignified municipality. The effect is in part due, no doubt, to a grouping of elements which includes two huge archways, a lofty tower, and a long, unbroken repetition of apartments, which have the unmistakable expression of offices. But beside this general disposition, there is the noticeably free grouping of the masses, the spacious scale of every part, and the situation on a site which allows a development of frontage occupying more than a third of the perimeter of a vast cobbled square, a centre of traffic and commerce, often thronged with movement, but, even then, seeming unpeopled through its very vastness.

The internal treatment of the station is disappointing; indeed, to English eyes the detail of Saarinen's work, both internal and external, will offer little appeal. The inside finish is in a rough, sand-surfaced, rather grey plaster, producing an impression resembling that of a dull, fine-grained rough-cast, and the detail suggests nothing so much as a modified type of Munich decoration. There are flutings and reedings, punctuated with little conventionalized flowers and drops, with swag motifs stiffened to a sort of T-square formalism, and coffers which have achieved severity, but left behind both vigour and charm.

The exterior of the building is so striking in its main masses that the harsh and self-conscious detail is forgotten, but it is nevertheless sad to record that distance lends enchantment. The masonry is of a light pinkish granite, and the plaster of the administration wing is of a pale and rather dull yellow; the roofs and the domical termination of the tower are all in metal, which we were informed was a painted galvanized iron, copper being prohibitive in cost.

In Helsingfors, Saarinen has numerous buildings to his credit, amongst which are a large bank and several shops, and the Villa Keirkner, probably the most ambitious private residence in Finland, faced entirely with marble. Those who wish to get an inkling of his domestic manner will find the villa illustrated in the "American Architect" of September 26, 1923, in which appear also photographs of Saarinen's own house.

Saarinen is evidently not an architect of a single idea, and his buildings show that he has experimented widely in different effects of expression. He has not been universally successful, but is always interesting, and one feels that at each stage he has progressed. His now familiar second-

prize design for "The Chicago Tribune" building, and his scheme for the Lake Shore development in the same city, show that he is evolving a manner in design which depends less and less on modern continental influences, and grows rather from the study of form and function. From his work in Finland, masterly as much of it is, there is too apt to arise the impression that it has lost in execution, that the vision of the drawing-board has surpassed the finished building. It is said that Saarinen intends to make his home permanently in America, but his imaginative talent will certainly retain its influence in Finland, even though he leaves the actual field of future buildings in the hands of his colleagues and rivals.

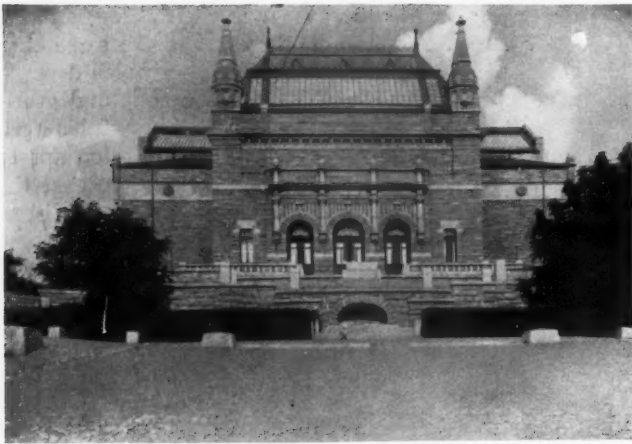
There are indeed works by other hands which show great competence and promise, an idea of which may be gathered from our illustrations of the elementary school by R. Eklund, and the Lutheran church and apartments building, which are both by Lars Sonck. (Figs. 12, 13 and 16.)

Eklund's work is more akin to that of the modern Swedish school of the younger generation, depending on a restrained handling of modified classic elements. The building in question is entirely faced with plaster, and the louvred treatment of the roof flat, covered in galvanized iron, is rather typical of Finnish buildings of this type; success is here achieved through fine scale and good massing, but the detail is hardly up to Swedish standards, as may be judged by a comparison with the new Swedish Legation in Helsingfors, by the Swedish architect, Grut. (Figs. 14 and 15.)

The architect Lars Sonck is responsible for many new buildings in Helsingfors. He has a vigorous imagination, a fine eye for dramatic effect, but to our idea seems to fail in detail and finish.



9. THE TOWER AND MAIN EXIT.



10. THE MUSEUM, ABO.

Designed by C. G. Nyström.



11. A MONUMENT TO FINNISH INDEPENDENCE AT ABO.

Yrjö Liipola, Sculptor.

The Arena apartment house (Fig. 13) is a speculators' block of flats, and has a long front terminated at each end by a successful circular treatment crowned with a metal cupola. The general effect of the mass of brickwork is very fine, having something of the breadth of the best modern Dutch work of this type, but the ground story, happily concealed in the photograph by the market stalls, is very weak and poor in its meagre stucco detail. The Lutheran church (Fig. 12), situated at the crest of a steep hill, is, in locality, close to the Arena building, but in treatment very far removed from it. Built of granite, with a hard and even flinty detail, it is in mass exceedingly striking and dramatic. Like the Sacré Cœur in Paris, it is one of those buildings which one should admire at a distance, but not

approach. The interior is interesting, but in spite of "de gustibus . . ." perhaps the description of "bad taste" is not unfair. A coloration giving an impression of white, pink, and green icing with Viennese art-nouveau detail will never again, we imagine, warm the hearts of English architects.

There are numerous modern buildings in Helsingfors laying claim to more than casual interest, but of which space does not permit illustration. Too often, however, the criticism arises of fine ideas marred by coarse and heavy detail. Germany is largely responsible, Germany to whom in other ways Finland owes a real debt for services rendered.

But, architecturally speaking, the wholesale importation of Munich, "the complete Bavarian," has pitted the face



12. THE LUTHERAN CHURCH, HELSINGFORS.

Designed by Lars Sonck.



13. NEW APARTMENT DWELLINGS, HELSINGFORS.

Designed by Lars Sonck.



14. THE SWEDISH LEGATION, HELSINGFORS.
Designed by M. Grut.

of modern Finnish buildings with the most unsightly blemishes. If all the "decorative" detail could be removed the new Finnish architecture would gain even more than would be saved to the pockets of the clients.

We will conclude this short northern excursion by a glimpse of two monuments of Abo, the second city of Finland, and its former capital. The first, the museum of Abo (Fig. 10), was built in 1904 from the designs of the architect C. G. Nyström. It is hard, with the hardness of the most ruthless imitators of the American Richardson.

But it has undeniable qualities of mass, and in its uncompromising angularity provides one of the few climaxes which are found in the streets of Abo, which so often run quietly out to the edge of nothing.

The second Abo example (Fig. 11) can be unreservedly praised. Of red granite, it stands hard by the apse of the cathedral, on the edge of a grass slope. Yrjö Liipola is the sculptor, and he has made, in this tribute to Finnish freedom, a monument of austere and unaffected dignity.

HOWARD ROBERTSON.



15. THE SWEDISH LEGATION, HELSINGFORS.
Detail of the Main Entrance.



16. THE ELEMENTARY SCHOOL, HELSINGFORS.
Designed by R. Eklund.

Tallis's *London Street Views.*

XII—The Strand.



A WHOLESALE AND RETAIL IRONMONGERY AND STOVE DEPOT, No. 264 STRAND.

The present section of the Strand, as delineated by Tallis, carries us on from Catherine Street, where we left off in the last instalment, i.e., at what is numbered, here, 342 Strand, to just beyond Milford Lane. The reader should take the two lower sets of elevations first, from left to right, and then proceed with the two upper ones in the same way. Following, then, the north side of the thoroughfare, we have a vast section of buildings all of which have disappeared in consequence of the Aldwych and other improvements. Thus everything from No. 342 eastwards is no longer in existence, and the special value of this section of Tallis is that it is the only record of what these departed shops and houses looked like at the beginning of Queen Victoria's reign, and for many a year after. Although they are not actually marked in the elevation, there were a number of small courts along this section of the Strand, notably Helm Court, between Nos. 338 and 337; Angel Court, between Nos. 336 and 335; New Church Court, between Nos. 332 and 331; Windsor Court, next to No. 328; and Newcastle and Drury Courts, between Nos. 318 and 302. No. 339 was the Red Lion Tavern; No. 335 the office of "The Morning Post"; and three doors farther east that of "The Morning Chronicle," an unusually large building. The little low house, No. 329, was then kept by Hill & Co., who ran what they called the Somerset House Dining-rooms there.

No. 322 was the Edinburgh Castle Tavern, opposite which will be observed the lodge-like entrance to the precincts of St. Mary-le-Strand (a landmark still happily remaining, and one of Gibbs's conceptions, rather over-ornamental, but not ungraceful), just to the west of which, according to Stow, the itinerant justices were wont to sit by a Cross later replaced by the famous Maypole.

Continuing eastward, at No. 302 (on the top set of elevations), one may observe the interesting bay window of No. 292, then occupied by Ody, truss-maker; the Norfolk Arms Tavern at No. 288; the Angel and Sun at No. 285, and the curiously mediæval upper windows of the house next to it; while at No. 263 was then the St. Clement's vestry room.

It must be remembered that all the houses shown here from No. 260 to No. 302 formed the southern frontage of that island of buildings, behind which ran Holywell Street, and which extended from slightly east of St. Mary-le-Strand to slightly west of St. Clement's Danes, which latter church then stood surrounded on three sides by other houses and shops, and was only open to the Strand on the south side. As we know every-

thing has been cleared away, and those who have access to Horwood's great plan of 1794-9 will see what an extraordinary change has overtaken this portion of the thoroughfare, and will, incidentally, realize the special value of Tallis's perpetuation of so many of the old buildings.

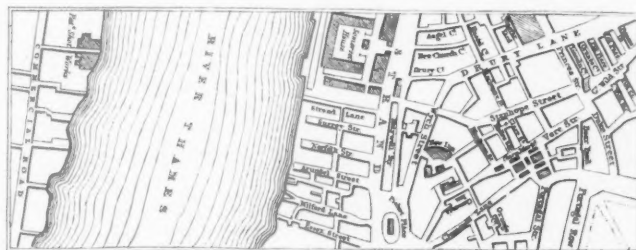
Reversing the elevations, we find ourselves on the opposite side of the Strand, at Milford Lane. Here also considerable changes have taken place, owing to the setting back of the frontages in a semi-circle around St. Clement's Church, apart from the fact that all the houses shown here have been rebuilt. The quasi-classic front of No. 192 should be observed. The little house next to it, with its upper bay windows, was then the Crown and Anchor Tavern, famous as the meeting-place of many eighteenth-century clubs, and as a haunt of Dr. Johnson. The building here shown was destroyed by fire in 1854.

Passing Arundel and Norfolk Streets, for we cannot linger over their past associations, although one may remark that Tallis describes them both as being in his time composed of private houses (you would have to search long enough before you found one in them to-day), and Surrey Street, where Evelyn once lived and Voltaire visited Congreve, we come to No. 170, then the office of "The Observer and Bell's Life in London" newspaper, and the quaint old façades of Nos. 167 to 164, while under No. 168-9 may be observed the entrance to the New Strand Theatre, once known as Punch's Playhouse. The street is continued, with No. 162, at the left-hand top of the elevations, the little opening on the east of that building being Strand Lane, where the rivulet that crossed the thoroughfare ran, and where the famous Roman Bath may still be seen. A little farther west, between Nos. 161 and 158 (and here I may point out that a curious instance of duplicate numbering occurs, not only in the elevation, but also in the accompanying directory), is the entrance to King's College, which had then only been opened a few years, Sir Robert Smirke having completed it in 1831.

The façade of the north front of Somerset House is about the only thing, except St. Mary's Church, one can now recognize, for there it stands practically as it stood when fresh from the hands of Sir William Chambers; that beautiful frontage which is only less admirable than that which faces the river—the finest piece of building in all London.

It will be observed that in the elevation, No. 264 and the half-dozen houses on its east appear to be in a straight line, whereas in the little vignette they are shown as forming a kind of circus. This circus was Picket's Place, which had been constructed on the site of old Butcher's Row, and was so named from Alderman Picket, who did so much towards bringing about what was then an immense improvement. Since those Georgian days all this portion of the street was cleared away to make room for the new Law Courts and their precincts. What the Law Courts scheme began that of the Aldwych-Kingsway transformation completed, and from Wellington Street to Chancery Lane, not only has everything here delineated on Tallis's elevation disappeared, but the whole structure of the thoroughfare has been wholly altered, and its appearance changed beyond all belief. Nothing, indeed, but Somerset House and the two churches remain as they were when Queen Victoria ascended the throne.

E. BERESFORD CHANCELLOR.



SOMERSET HOUSE AND THE NEIGHBOURING THOROUGHFARES.

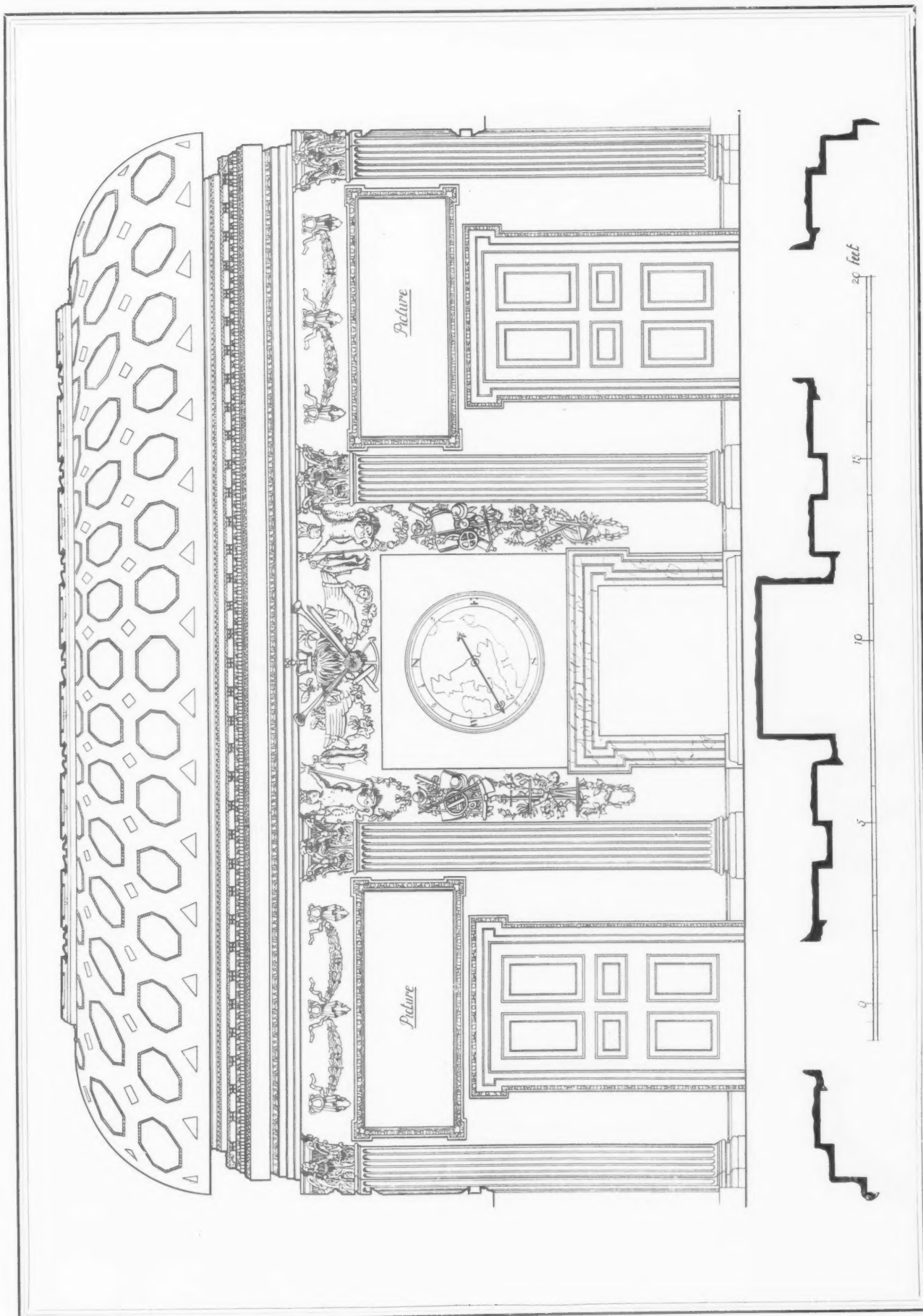
Selected Examples of Decoration.

IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

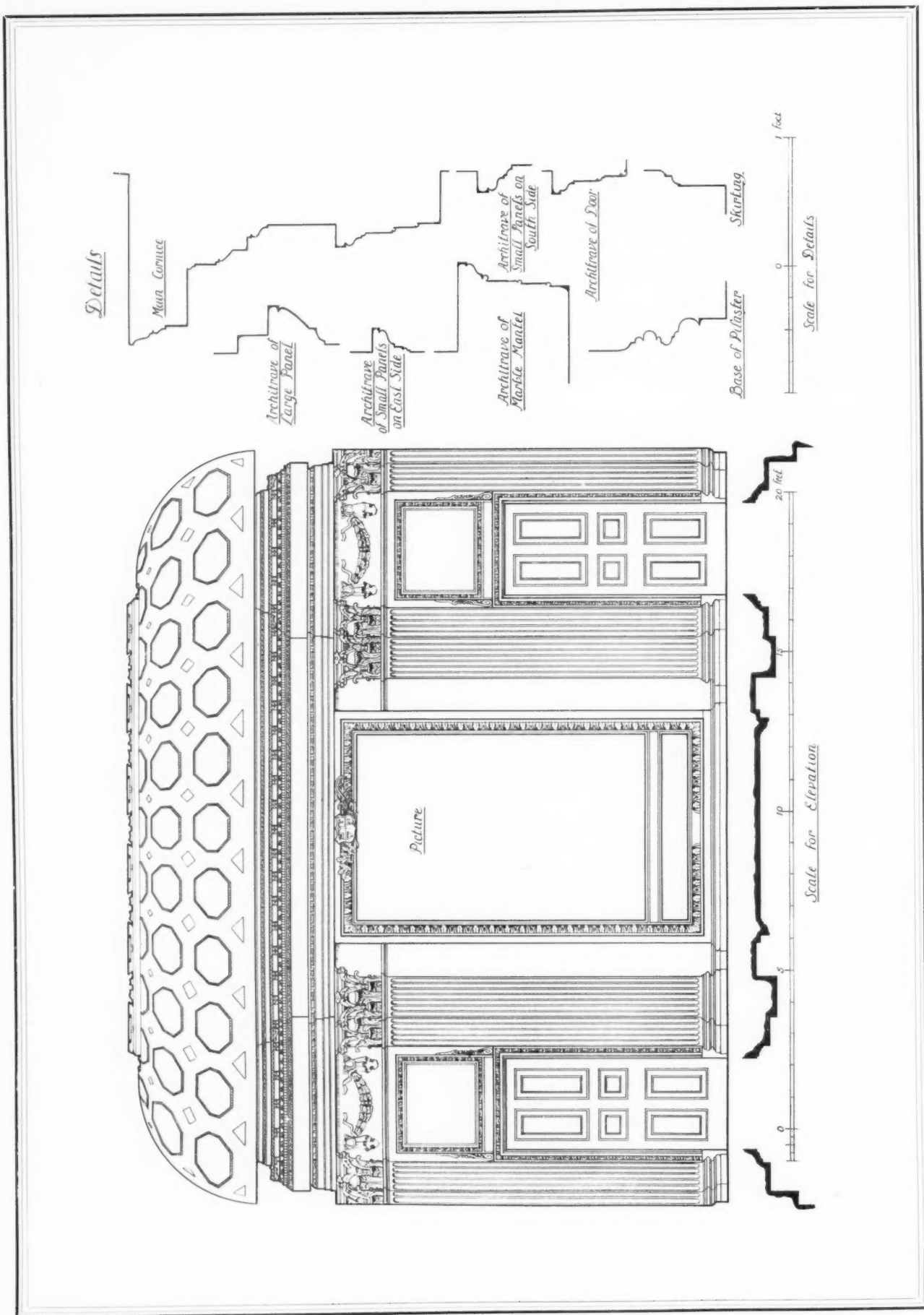
The Board Room, The Admiralty, London.



THE BOARD ROOM AT THE ADMIRALTY.



THE EAST WALL OF THE BOARD ROOM AT THE ADMIRALTY.
Measured and Drawn by the Hon. Humphrey Pakington.



THE SOUTH WALL OF THE BOARD ROOM AT THE ADMIRALTY.
 Measured and Drawn by the Hon. Humphrey Pakington.

Exhibitions.

THE LEFÈVRE GALLERIES.—The exhibition of "some of the most eminent French painters of to-day," held in these galleries and arranged by Lefèvre and Son and Mr. Alexander Reid, of Glasgow, was most stimulating, and showed the inherent vitality of French art. It was pleasant to renew acquaintance with the work of artists which one so much admired in Paris, and to determine how much it still had power to charm removed from its native atmosphere. That this power to compel one's attention and to hold it remains, denotes in these paintings something which must be fundamentally in line with whatever is real in art.

Most of the works one sees in galleries done by artists on this side of the Channel have their own charm, which is undeniable, so perhaps it is rather stupid to offer comparisons: but even at this risk I want to do so, because it is always useful to see what our strong and weak points are. The strong points in the best of the British painters are their conscientious draughtsmanship, and their great care in painting Nature "correctly" as they see her with their eyes, or think they do.

The French painters, on the other hand, are not hampered in this way: they are not so dependent upon visual observation, but fit the things that they see into a sort of mental framework, which comes to them, if I may say so, inspirationally as a determining standard as to what constitutes a work of art. Therefore one is nearly always able to forgive and forget irregularities and lapses from what we consider correct drawing, because the motive which originated the work still remains unaffected by these apparent errors.

I think in England we are too much concerned with the exterior of things, and if the English painter fails in his drawing nothing remains to protect his work from destructive criticism. It simply collapses, for its reason for existence has gone: that is why meticulous care is necessary in his case, for it either stands or falls on its merits as craftsmanship, but is often devoid of anything else. Enough has been said to give food for thought, which, if pondered upon, may give the solution of the question why so much modern British art is so unimpressive.

Let there be a British revival in art: an art that will rely upon a more metaphysical basis and less upon surface appearances.

The few small paintings by Mr. Maurice de Vlaminck are among the best. They show this artist to greater advantage than usual: logically designed, and carried out in a less eccentric manner than is his wont, they show that now he does not have to rely upon violent contrasts, but is able to render his subjects in quite as strong a manner as formerly, but without the aggressive features.

This painter's "Fleurs Variées" (37) has all the dramatic feeling of one of his landscapes, that is to say in the arrangement of light; but has beauty and tenderness too. "Effet de Neige" (39) very skilfully gives the effect of snow, and communicates the sensations of mystery associated with such a scene; no attempt is made to make it appear true according to the open-air school: this is the most satisfactory thing about this picture, that no effort is made to copy Nature, yet, by the adroit manipulation of oil-paint, we have before us the effect of Nature.

In the upper gallery are some paintings by Mr. Albert Marquet, an artist who is one of the most accomplished of the French moderns. His work is seldom seen in London, and when it is, not the best examples: but one is not long in Paris before one becomes very familiar with it.

The works shown here are "Notre Dame" (9) and "Alger" (10); the last gives the better clue as to his style, and is very attractive with its limpid water and boats, though the former gives a good idea of his method of simplifying forms.

Among some of the other exhibitors are Messrs. Picasso, Othon Frieze, Derain, and Braque Segonzac.

Nearly all the painters whose works are shown here have their own pet critics, or, rather, perhaps appreciators, and their remarks are quoted in the catalogue at the beginning of the list of each artist's work. Sometimes the language used is somewhat obscure, for instance, what does this mean (said of Benard): "He is interested in those movements which displace shadows rather than lines, those movements which in a small compass allow us to enjoy unexpected and exact correlations."

GOUPIL GALLERY SALON.—This was an interesting collection of works by artists of various aims. There was a great deal to be seen here; the range ought to suit everyone's taste in pictures.

Mr. James Pryde shows one of his usual pictures "featuring" a colossal four-poster bed. He has almost made it his life-work to paint this subject, and this one is of an unusually gloomy and alarming bed.

I am aware that Mr. Pryde probably knows what he is about, but one cannot help wondering whether it is all worth while. His Hogarth-like talent could surely be used to better purpose: his pictures seem always of a period long past. Could not the incidents of contemporary life afford him sufficient subjects for his pictures? The law courts especially could provide him with material, and satirical comments in pictorial form would surely be as salutary to-day as they were in the days of Hogarth.

Mr. Walter Sickert (whom, by the way, we should like to take the opportunity of congratulating upon his election as an A.R.A.) shows some work, rather Degas-like, but characteristic, and easily recognizable as distinctly his own style.

He is able to secure the atmosphere of a scene in an extraordinary way; the interiors he paints have an undeniable aroma (if I may use such a word without being misunderstood) of the people who occupy them. But the people themselves are nearly always ill-defined; they somehow elude one's grasp; they are not sufficiently characterized. However, with all his faults, Mr. Sickert is one of the few real painters that we have.

Mr. Walter Taylor exhibits some pictures painted at Fontainebleau, which denote knowledge of the details of architecture unusual in an artist. They are perhaps inclined to be a little thin in quality, but this does not prevent their distinctly decorative qualities from making an appeal.

I liked a little painting of "Place Pigale," by Mr. Utrillo, the happy and unlaboured, not to say childish, simplicity of technique were exceedingly charming.

THE COTSWOLD GALLERY.—It is rather pleasant to imbibe some water-colours after a surfeit of oils. Mr. Henry Winslow (who, by subtle indications which cannot be put into words, I take to be an American) shows some in this gallery with a few pastels.

I liked the pastels best; the nature of the material has enabled the artist to give deft touches and sharp little accents here and there which give them character and pep.

RAYMOND MCINTYRE.

The late Paul Waterhouse.

The sudden death of Paul Waterhouse on the threshold of Christmas has left us all with a peculiarly intimate sense of personal loss. His father's architectural work bulks largely in our estimate of mid-Victorian achievement, and to a certain extent overshadows his own contribution. Succeeding as he did to a big practice in work for hospitals, banks, and insurance offices, he lived to the full a life of business and travel, with the quiet of week-ends at Yattendon to look forward to, when amid family, friends, and books he could for a short moment enjoy the life of scholarly leisure which he no doubt must often have hoped would crown his days. But it was not to be. The strain of many busy years, and in particular the exacting claims of the president's office, sapped his strength, and his untimely death robs the profession of one whose loss can be ill-afforded. For he was ever ready to spend himself loyally in its service. His personal worth and integrity did honour to all who followed the same calling. And, above all else, his intimate charm where ripe experience and scholarship were blended with a power of inspiring both confidence and affection, and withal a certain puckish unexpectedness of subtle humour which gave salt to all his dealings with his fellows—these we shall remember, and remembering regret, whenever we think, as we often shall, of Paul Waterhouse.

W. G. N.

Recent Books.

English Furniture.



Elizabethan Stool with carved legs. The side rails are ornamented with studs in channelled-out grooves. (Oak.)
Second half of 16th Century.

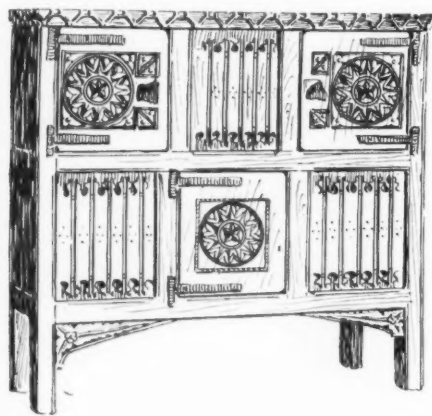
English Furniture at a Glance. By CHARLES H. HAYWARD. The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W. Price 5s. net.

Within the last twenty-five years many books have been written dealing with the history of English furniture. Sometimes these volumes have been comprehensive, embracing the subject from start to finish, and at other times certain periods and sections are dealt with individually in a systematic manner. Previous to these publications little or nothing decisive had been written on English furniture, and those who really were interested and observant rebelled against the vague attributions of date affixed to many objects even in important museums or in historical palaces such as Holyrood and Hampton Court. The Late Stuart Charles II chairs being labelled as Elizabethan, and all ornamental gilt furniture assigned to a foreign origin, and little or nothing was known about the successive styles of marqueterie that infused

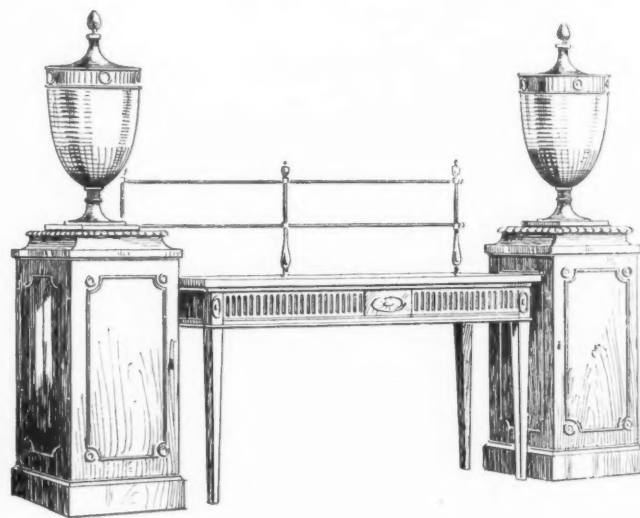
such brightness and light into the cabinets, clock-cases, and tables towards the end of the seventeenth century; carved mahogany furniture, especially chairs, were invariably assigned to Chippendale, and all satin-wood inlaid with marqueterie took its genesis from Sheraton. By degrees, order was evolved from this comparative chaos; the Carolean tall back chairs were discovered to be almost always of walnut and not of oak as they were described; the gilt furniture was found to be an English appreciation of a foreign taste introduced from the foreign courts, where much of our royalty had been in residence. Marqueterie was in rare instances found to be dated and so conclusively dictated the different periods of its manufacture; the output of Chippendale was brought within reasonable bounds and its successive periods carefully analysed; the introduction of satin-wood was not assigned to Sheraton, invoices of 1770 very clearly proving that the greater master was supplying most elaborate satin-wood furniture, in collaboration with Robert Adam, for such houses as Harewood and Nostell Priory twenty years before the arrival of Sheraton in London.

Mr. Charles Hayward, in his little book entitled "English Furniture at a Glance," has condensed the knowledge and discoveries of the numerous authors who have written on this subject into an admirable small handbook in which he illustrates by a series of pen-and-ink drawings—taken for the most part from well-known examples—the different types. These clearly explain the evolution of each section, and with very few exceptions, are correctly dated and described; these illustrations serve their purpose extremely well which, as the author states in his preface, is "for the guidance of those who are seeking an elementary knowledge of their subject." The remarks that accompany the illustrations are correct and unaffected in style, and cover the growth and evolution of English furniture from the commencement of the fifteenth till the close of the eighteenth centuries. The price is most moderate and places it within the reach of all who are beginning to interest themselves in this subject.

PERCY MACQUOID.

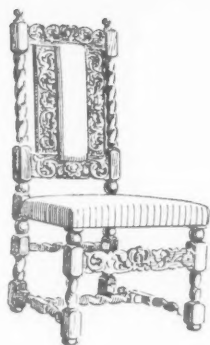


Oak Cupboard, with three doors carved in the Gothic style. The remaining panels are decorated with linen-fold carving. Tudor-Gothic period. *First half of 16th Century.*



Mahogany Sideboard Table with pedestals surmounted with urns. Adam style. *About 1780.*

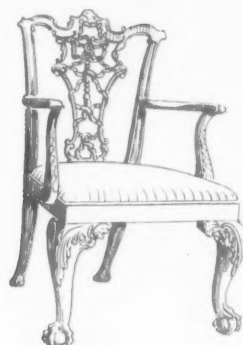
FROM "ENGLISH FURNITURE AT A GLANCE" BY CHARLES H. HAYWARD.



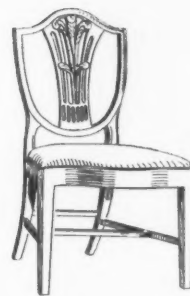
Jacobean Chair with acanthus leaf carving. A crown is carved on the stretcher and top rail in honour of the Restoration. (Walnut.) Charles II period. *Middle 17th Century.*



Queen Anne Chair with cabriole legs and claw and ball feet. Note the omission of the lower stretchers. Rounded back and urn-shaped splat. (Walnut.) *Early 18th Century.*



Riband-back Chippendale Chair with cabriole legs, carved in the form of acanthus leafage. (Mahogany.) *Middle 18th Century.*



Shield-back Chair with serpentine shaped front rail. Hepplewhite. (Mahogany.) *Second half of 18th Century.*

History of American Sculpture.

The History of American Sculpture. By LORADO TAFT. New Edition revised, with new matter. New York: Macmillan Company, 1924. Large 8vo, pp. 14 + 604. Illus.

The English settlers on the American continent were not lovers of art, and they carried no great tradition of British sculpture from their native land; moreover, there was none to carry. American sculpture was spontaneous, therefore; it began in the simple materials of wood and wax; in carved figureheads for ships by William Rush, and modelled portraits by Patience Wright. When the art began dimly to be recognized, the help of European plastic artists was requisitioned—Houdon was a visitor. Then came the period of awakening, but it happened to be in the days of Canova and Thorwaldsen, and the young American aspirants could not, nor did they want to, escape the thrall of classicism. American sculpture began in this mould and continued for many years, just as European sculpture did. The first period was, therefore, the hundred years 1750-1850. The next was shorter—a mere quarter of a century, but of considerable importance, for several fine pieces emerged.

It is, however, the modern school that is truly American and vividly alive. It began with Augustus Saint-Gaudens, an immigrant Irishman and a great artist, who died after considerable ill-health, having furnished his contemporaries with noble examples. Emulation ran high, and the United States is now a garden of sculpture of which Lorado Taft's big book is a history. America is full of monuments of its great men, whom it delights to honour by means of its indigenous talents. The country has eight hundred sculptors, and many of them are exceedingly fine. Apart from the monuments there are great architectural-sculptural works. Again the artistic imagination of the United States runs to fanciful and beautiful versions of classical and mythical subjects, which adorn the mansions and museums of the country. Yet again America has found two great outlets for the sculptural

activity—one in the plastic adornment of its great exhibitions, and another, more homely and more permanent, in the beautifying of its gardens and open spaces with statues, statuettes, fountains, and groups, bird-baths, and fountains. America has applied sculpture in a more intimate way than has ever been the case in Great Britain.

Lorado Taft's account of all this sculptural activity is rendered by critical and biographical notices. His book was first published some twenty years ago; to the matter then issued he has added a supplementary chapter of great interest and importance, for in it he deals with the influx of artists from Europe, who have settled in the States, some of them at so young an age as to have been also educated there. There are admirable opportunities for art education in America, but the artists still come to Europe, and some even stay in Paris, for example. There is no doubt that this admixture of artistic blood is having a benign effect—Slav, German, Italian—and American sculpture is benefiting. The author of this useful and ample volume is himself one of the leading sculptors of America.

Art in America.

Art in Our Country. Handbook published by the American Federation of Arts, Washington, D.C. Small 8vo, pp. 154. Illus.

That wonderful organization, the American Federation of Arts, has gathered particulars of all the collections of art in the States, and prints them in an alphabetical list of localities; not only collections are indexed, but isolated examples in painting, architecture, and sculpture. In the case of sculpture particularly, this is invaluable, for you have only to turn to any particular city to find out what statues, groups, and fountains are to be found there. Many of the finest groups are illustrated, and it only remains to add an artists' index to make it still more useful. As a companion to Taft's "History," it is invaluable.

KINETON PARKES.



Sideboard Table with marble-top and heavily carved under-frame, Gilded. Early Georgian period. *First half of 18th Century.*



Walnut Dressing Table with cabriole legs. Queen Anne Period. *Early 18th Century.*

FROM "ENGLISH FURNITURE AT A GLANCE" BY CHARLES H. HAYWARD.

Erich Mendelsohn.



THE EINSTEIN TOWER, POTSDAM.

From a design by Erich Mendelsohn.

Erich Mendelsohn. Structures and Sketches. Translated from the German by HERMAN G. SCHEFFAUER. Messrs. E. Benn, Ltd., 21s. net.

This book on the work of Erich Mendelsohn makes a timely appearance in England, where some of his buildings are already known to readers of the ARCHITECTURAL REVIEW, and the German "Monatshefte für Baukunst."

The present is a moment when architectural plagiarism has almost reached the stage of being a commercial art, and when comparatively few architects are attempting to express what they genuinely feel, instead of what they believe that their colleagues and clients consider that they ought to feel. It is therefore refreshing to find an outspoken and bold architectural statement, based on a definite belief, conceived without concessions to the doubting Thomas, and resulting in buildings executed in modern materials, for the employment of which apology is not offered or required.

That the architecture of Erich Mendelsohn is sometimes crude, brutal, overbearing, and ugly, is undeniable, but so also may be the effects of any excess of vigour. Reactions in art are apt to go to extremes, and the force of the reaction is the measure of the urgency of the need for a violent corrective.

Exponents of the Gothic idea may be shocked when it is suggested that Mendelsohn's work arises from a similar spirit to that which created the mediaeval cathedrals. Yet here we find the same dominant principle of daring, vigour, and engineering skill, and the same keynote of "dynamics"—forces expressed in action and restrained in actual physical equilibrium. The main difference lies perhaps in the spiritual and mystical atmosphere of Gothic as opposed to the material and sometimes coldly intellectual expression of Mendelsohn's buildings.

Even the best of this work cannot be regarded as a finite achievement. It has not yet acquired style, and is significant chiefly as a more than tentative step in a definite direction. An expression of industrial function, as evidenced, for example, in the sketches for factory buildings, is obtained by means of imitative realism, rather than through the more interesting channels of suggestion, but on the whole the work is honest and unashamed, and will probably offend the susceptibilities of ninety-nine out of a hundred earnest practitioners schooled to a different tradition.

The production by Messrs. Benn is excellent, but the translation into English realizes the full horrors of the literal; one can recommend the book to advanced students, who are also thinkers, and to practising architects who require a tonic. But Mendelsohn is too strong meat for the beginner, and while there is profit in the study of the theories which evolved the Einstein Tower and the Luckenwalde Dye Works, any attempt to copy unthinkingly the mere outward forms of these buildings would lead to architectural disaster.

HOWARD ROBERTSON.

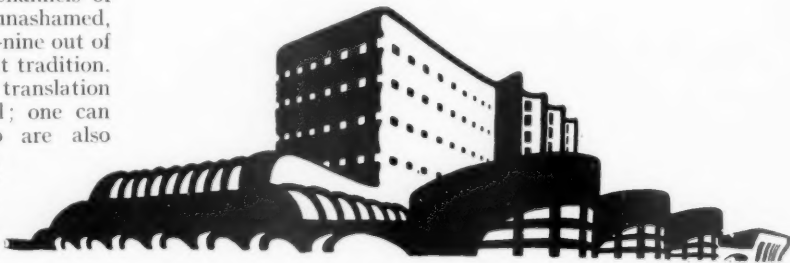
The Architectural League of New York.

Year Book of the Architectural League of New York and Catalogue of the Thirty-Ninth Annual Exhibition. New York, U.S.A. 215 West 57th Street. 4to, pp. 320, illus. 1924.

The frontispiece to this important and extremely interesting volume is "The Chicago Tribune" building by John M. Howells and Raymond M. Hood, a vast campanile soaring into the sky. There are pictures of other skyscrapers; the apartment house by E. D. Litchfield and Rogers in Park Avenue; Buchman and Kahn's arsenal building; Murgatroyd and Ogden's Fraternity Club; the Postum building by Cross and Cross, and Phelps Barnum; but these are all legitimate, modern, a conventional type unlike the American Radiator building by Raymond M. Hood, which approximates to a cathedral tower. For the rest, there are halls and libraries, churches, college buildings and museums which are frankly Classical, and houses which are as undisguisedly Tudor, Georgian, or Spanish. There are some anachronisms, but the total result is a considerable addition to architectural beauty. In the garden designs there is no more originality, but a good deal that is extremely pleasant. There is good promise from the students of the American School at Rome in building, decorating, and in sculpture.

With one notable exception the illustrations of sculpture are a little disappointing. The exception is the "Mother and Child" carved in wood by William Zorach, an admirable work, which Marguerite Zorach matches in her needlework panel "The Family." Most of the sculpture is a recession to the neo-Classical, which is a pity, because of late years the movement has been all in the direction of originality, and a certain amount has been achieved. "The Nude," by Edward Field Sanford, Jr., is, despite a certain amount of modern simplified treatment, not only a falling back on classicism, but on the classicism of Daniel C. French's beautiful marble "Memory," in the Metropolitan Museum, which it resembles. Other studies of the nude show a more naturalistic treatment, and there is one striking realistic group by Charles Kech, the Booker T. Washington Memorial at Tuskegee, Alabama, which is more acceptable than the schools' works so plentiful in the present volume. In the section of decoration there is a striking design, "Recessional," by Eugene Savage, and two graceful panels by Ernest Peixotto for a Louis XVI reception room. Boston will be rich in mural decoration one day, for besides the paintings in the public library, the Massachusetts Institute of Technology there is being similarly treated, and two fragments of Education, by Edwin H. Blashfield, of New York, are here pictured. A fine wrought-iron grille executed by Samuel Yellin, of Philadelphia, from a design of Walter B. Kirby, the New York architect, is a tasteful and delicate, if not wholly original, piece. Several cartoons for stained glass add value to this record of American architectural enterprise.

KINETON PARKES.



A STORAGE PLANT.

From a design by Erich Mendelsohn.